

41st ANNIVERSARY NUMBER

Dramatic **Mirror**

MAY 8, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED

20c - EVERY FRIDAY



EDITH STOCKTON

Appearing in "What Children Will Do."
Produced by Plimpton Epic Pictures, Inc.

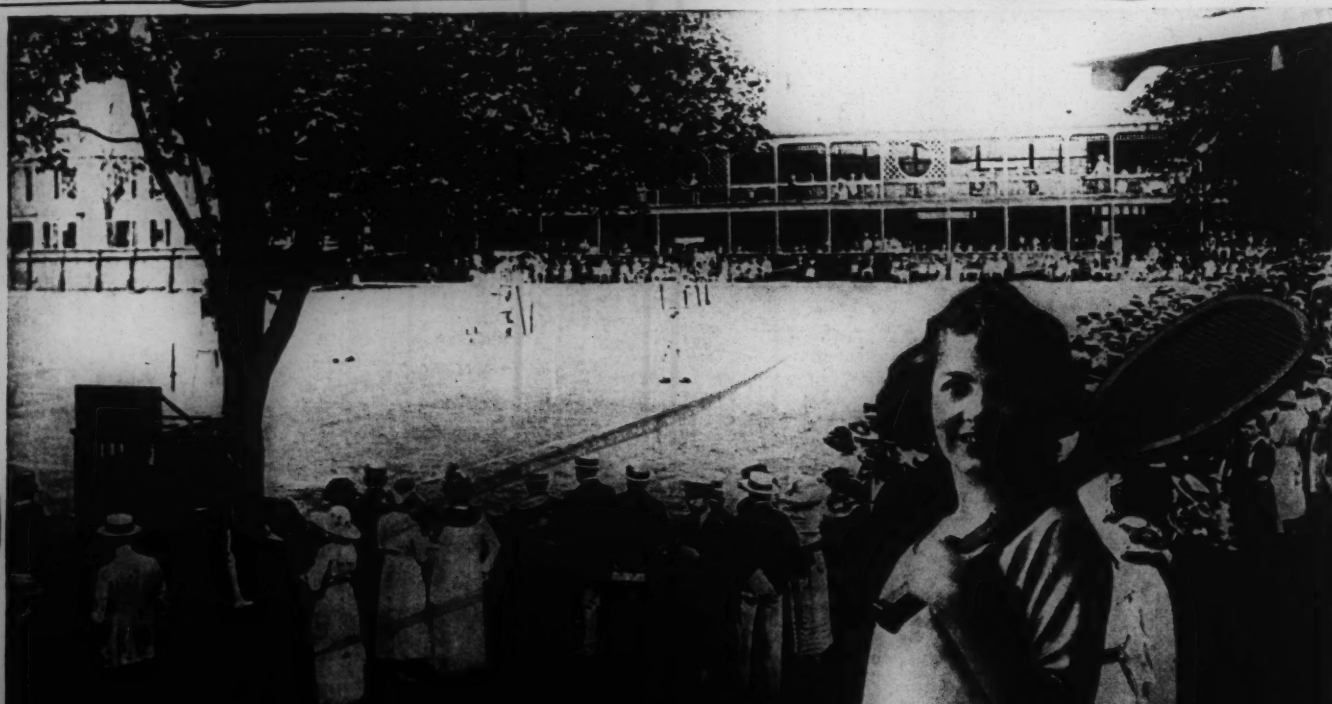
Review of the Season

The Year in Chicago

Portraits • The Year's Big Pictures • How I Pick My Song Hits

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"Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

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BRYANT 8984

song writers

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MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." **DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23**

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stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. **Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.**

STAGE LIGHTING APPLIANCES Everything ELECTRICAL for the Stage. **Display Stage Lighting Company, Inc. t.f. 314 West 44th Street, New York City**

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Powers No. 6-B Simplex Style S slightly used at very low prices.

Mazda Lamps—National Carbons Mail orders promptly attended to **CROWN MOTION PICTURE SUPPLIES** 150 W. 46th St., N. Y. C. Phone Bryant 4116



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David Belasco's charming comedy star, who is soon to appear in a screen version of her stage success, "Polly with a Past," for Metro

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ARLINE CHASE

A piquant and captivating actress who is riding to new success in "The Night Boat." David Belasco has just signed her to a long time contract

BROADWAY BUZZ

FROM LOUIS R. REID

"I'LL TELL THE WORLD," said three or four theatrical managers who appeared to be deeply agitated about the menace of the movies, and the World straightway published columns as if it were real news.

A Boom for Tailors

—as if they had not had their share of prosperity—was seemingly started by the coming of Carpentier. No sooner did he announce the possession of seventy-seven suits of clothes than all the pugilists here rushed to tailor shops as if to say "we'll beat him in clothes just as we'll beat him in the ring." Dempsey already is getting dangerously near Georges, having signed checks for fifty suits.

If Tights Go Up

in price much higher, Mr. Ziegfeld may be forced to some dire measure of economy. He will have to pay as high as \$300 a pair for silk lace tights, it is reported. Now there is a limit to expense even among Zieg-



felds. Who knows but that he may be compelled to resort to such disastrous expedients as long dresses for his chorus. But while long dresses might be too great a factor in concealment in some respects they could, you know, be cut décolleté. Flesh would still have its fling.

Our Own Limerick Contest

Who causes the stage bells to toll
As she agonizes (poor soul)
Artistically crying
Soulfully sighing
She's a spirit this year, is Jane—

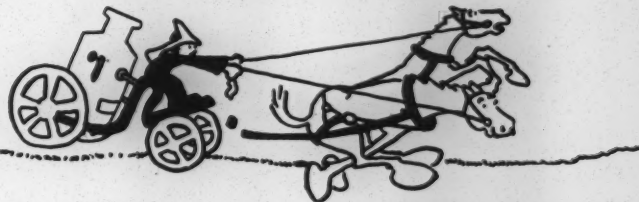
Do You Remember

when you could not pass a day without reading something about Arnold Daly? "Daly Praises Shaw," "Daly Attacks Shaw," "Daly in Fight With Players' Club," "Daly Not to Co-Star With Tynan," "Daly to Play in England," "Daly to Have Repertoire Season in New York"—thus went the headlines. The other day he returned from Europe and not a line appeared of his coming.

Perhaps, It Is Worth It

William M. Wood, President of the American Woolen Company, declares that the profit on the cloth that goes into a suit of clothes selling at \$60 does not exceed \$1.50. To tell the tailor then that the trousers don't hang well, that one shoulder is higher than the other, that the sleeves are too long, that the knee width is too spacious, that the vest is too full, that the lapels are not long enough, that the vent in the back is too deep may be calculated at \$58.50.

"D'Annunzio Fires on Italian Ship"—headline in newspaper.
You may call him a cutthroat, a bandit or worse
But at least you can say he lives up to his verse.



Detroit's Percentage

in the American League baseball race is about as strong as that in the average American's cellar.

Maybe the State Department Hopes Carpentier Will Lick Dempsey

The Socialists, according to the *Evening Post*, would like to know what kind of a "meritorious necessity" it is that lets in Georges Carpentier, the French prizefighter, with his wife, manager and suite and bars, Jean Longuet, a scholarly French socialist.

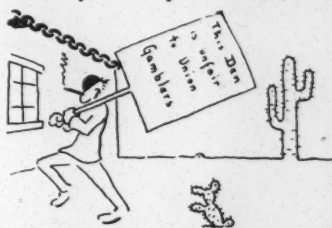
"We're out for art," said Lasky to Woods
As he signed and resigned the papers;
"Cut out the bunk," said Woods to Lasky
"I'm wise to all of your capers."

A Drama Without Music

is threatened. Much more appropriate would be a drama without the attendance of the Bronchial Association. One of the strange perversities of the theater is the cough at the particular moment when you are straining your ears to hear a hint of scandal.

Life Must Be Dull

in Mexico, now that the American gamblers have gone on strike. Time was when a Villa was ranging in good musical comedy distances about the hillsides, and adventurous Americans were seeking new thrills by joining his army or opening gambling enterprises in Jaures. Jaures Hell, it was



declared in those days. Now the gamblers, long since conventionalized in dress and manners, have gone on strike, showing even a new phase of their conventionalization, and Mexico is drearier, it is said, than ever.

Could Dr. Straton's

sensational attacks which drew capacity audiences to his church in West Fifty-seventh Street—the Rue des Maisons de Chapeaux as it should be called—have been inspired by the fact now made known that the church is heavily in debt?

The Newspapers Failed

to appreciate the true significance of the marriage on the stage of the theater where "What's in a Name" is being presented. They published the names of the contracting parties.

The Ticket Speculator

I am described as a man of chance—I buy my tickets in advance.
Two choice seats way down in front!
If the show's a hit I make a pile,
But my patrons cannot afford to smile.

Two choice seats!
Two choice seats!
Two choice seats way down in front!

Would you like to see the "Honey Girl"
Or the Winter Garden's latest whirl?

Two choice seats on the center aisle!

"As You Were," too, is very good,
And "Declasse"—if you're in the mood.

Two choice seats!

Two choice seats!
Two choice seats on the center aisle!

You should see "The Famous Mrs. Fair,"

"Lassie" and "Lincoln" and Ina Claire.

Two choice seats—the very front row!

"Scandal" and "Clarence," too, we hold;

"The Night Boat's" in demand, we're told.

Two choice seats!

Two choice seats!
Two choice seats—the very front row!

We keep a fine assortment here;
Our prices our just, if a trifle dear.

Two choice seats way down in front!
The newspapers try to smash our game,

But we get the tickets just the same.

Two choice seats!

Two choice seats!
Two choice seats way down in front!

Maybe Tommy Milton was trying to reach the three mile limit when he drove his racing car into the ocean the other day at Daytona, Fla.

It Is Significant That

as soon as an astronomy professor reached Broadway he read the election of General Wood among the stars. But isn't it true that the only stars Broadway recognizes are in the theaters and they are traditionally indifferent to Wood or Herb or Root or any other ingredient of the Presidential cure-all of our troubles?

Enrico Caruso has been engaged to sing in Havana at \$10,000 a performance. His contract calls for twelve appearances or a total of \$120,000. Good American money, as you and I know, garnered during the most profitable season that Havana has ever known.

Broadway Primer

(Fourth Lesson)

Q. What are the first aids to a playwright?

A. A telephone and a good memory.

Q. What to a stage director?

A. A good memory.

Q. What to a song-writer?

A. A memory.

Wives, Too, Are Going Up

Lord Dewar has just returned to London from Central Africa and in giving an account of his travels said that wives were bringing a much higher price among the natives. Whereas a fine wife cost four spearheads in pre-war days she now costs eight spearheads, said Lord Dewar. What a profiteer King Solomon would be today! And yet New York can boast of Kid McCoy, who has stepped into the matrimonial ring seven times. One might almost be inclined to think that seven wives were profiteering in Kid McCoy.

To read of soaring prices in clothes and food and rents

In any issue of the Journal you must now expend three cents.

It Happened in Trenton

but it might have happened wherever the long drought is being keenly experienced. A woman's club was the place and the time was that lull in the whist game just before the tea



hour. Suddenly a loud report was heard like the firing of a cannon. It seemed to some of the excited guests that the clubhouse had been blown up by the explosion of some new and nearby DuPont city. Upon investigation it was found that the janitor had put too many raisins in his home brew. Janitors have always been unlucky people.

The Hudson River, the electrifying news has just been announced, is 276,000 years old, or almost as old as the first Cinderella comedy.

I Was Told Today

that S. Jay Kaufman is to make a highlowbrow magazine out of the Theater World; that the real reason why Babe Ruth has not been hitting and that the Giants have not been winning is because DeWolf Hopper, George M. Cohan and William Collier have not yet been out to the Polo Grounds; that the success of "Florodora" has convinced Henry W. Savage that the time is ripe for a revival of "The Merry Widow"; that the four biggest drawing cards among the stars on Broadway are women—Ethel Barrymore, Elsie Ferguson, Jane Cowl and Ina Claire.

Will hard-boiled eggs be sent to review "Scrambled Wives"? Incidentally, "Scrambled Wives" to our mind takes the prize as the worst title of the year.

A REVIEW OF THE SEASON NOW CLOSING

BY LOUIS R. REID

Year of 1919-20 Most Significant in Recent Theatrical History—Many Notable Plays—Epoch Marked by the Battle of Broadway

WERE all the dramatic editors, theatrical chroniclers and press agents pressed into service, chained to their typewriters and informed that they would not be released until they indited their opinion of the season of 1919-20, they would all arrive at the same verdict. Namely, that the season of 1919-20 is the most triumphant, most prosperous, most active, most stirring, most significant in recent theatrical history.

Indeed, superlatives would fly as thickly and as frequently as bomb plots in the Attorney General's office. They would form, march and counter-march in a very lyrical pean of propaganda.

Such a Condition

is, of course, unusual. It is customary to force the adjectives and nouns to their spring labors on behalf of the theatrical season. There is usually no enthusiasm for the task, no zest in the recording of history, for is there not a series of disasters to be described, each of greater consequence than the other? They perform their work with an eye on the space limits, indifferently and irresponsibly. They are glad to fly back to their places in the dictionary to await that day that seemingly was never to come in the theater when they could turn joyous handsprings and somersaults at the nod of the chroniclers. But

At Last the Day Arrived

and the gamboling on the green of history has begun with athletic abandon. Adjectives out of Tody Hamilton, out of Nietzsche, out of Shakespeare are tumbling over one another in sheer ecstasy in the opportunity to describe the enormous profits that have attended theatrical production this year, the vast sums that have been paid for theatrical entertainment, the careless extravagance of producers anxious to gain a reputation in the presentation of musical revues, the notable dramas and light operas that have temporarily lightened the memories of strikes and profiteers.

The Season Was Late

in getting started. Years of threats and accusations and protests between actors and managers finally culminated in a war that was as picturesque as it was exciting. For six weeks—the customary weeks for crook melodrama and bedroom farce premiers—it waged, driving the entire theater world into conflict, including musicians and stagehands.

The actors, organized into a solid unit, proved skilful strategists and opportunists, and their unity and steadfastness of purpose, in addition to the support of public opinion which they gained, more than compensated for their lack of financial resources.

Then as Suddenly

as it began the struggle ended, and actor and manager gathered around the long table, as it was obvious they would, and drew up a peace agreement. Officially it was announced as a "peace without victory." At any

rate, it was officially free from outspoken rancor and the spirit of hate. There were no spoils, no plans for aggrandizement. But beneath the surface it was recognized that at last the actor was in a position to fight his battles with courage and determination. It marked an epoch in the American theater.

Soon the wheels of production

Began to Turn

and September took on the feverish aspect of August in the rush of new plays to Broadway. Rotund dramatic critics no longer read Vance Thompson on how to grow thin. They were assured of the hoped-for slenderness in the amount of work that suddenly descended upon them. Booking conditions were complicated by the unprecedented demand for playhouses on the part of attractions. The entire theatrical business became chaotically active as formerly it was amazingly idle.

With the end of the strike, the press agents who had been

Straining at the Leash

were let loose to advertise their theatrical wares, and the merry struggle of gaining public attention began.

Producers on the very day that the peace terms were signed announced the resumption of the engagements of "Chu Chin Chow," "Lightnin'," "The Challenge" and "A Voice in the Dark." By the following Monday.

The List Was Increased

by "Up From Nowhere," "East Is West," "She Would and She Did," "A Lonely Romeo," "Monte Cristo, Jr.," the Gallo Opera Company, "The Five Million," "Those Who Walk in Darkness," "The Royal Vagabond," "La La Lucille," "The Better 'Ole" and Thurston. And during the week "Nightie Night," "A Regular Feller," "Lusmore," "Scandals of 1919," "The Crimson Alibi," the "Greenwich Village Follies," "Friendly Enemies," the "Ziegfeld Follies," "Civilian Clothes," the "Gaieties of 1919," "Scandal" and "Adam and Eva" were added to the theatrical map.

Of this lengthy list but

Four Attractions

now remain—"East Is West," "Lightnin'," "Scandal" and "Adam and Eva." The former two seem destined to run into another season—they have already played at the Astor and Gaiety theaters respectively since August, 1918. Indeed, "Lightnin'" has given the present season another distinction—it has passed the record for the longest continuous run, having played at this date nearly 700 performances.

"Scandal" was Cosmo Hamilton's contribution to the pornographic drama. Having been somewhat of a sensation in Chicago it has managed by the adroit blend of good acting, skilful staging and one or two effective scenes to have intrigued the interest of great numbers of New York women and not a few men. "Adam and Eva," by the industrious George Middleton and Guy Bolton,

is a light comedy of genuine merit, and it has the added advantage of one of the best performances since the days of "The Boomerang."

Where Are All the Rest

of the plays mentioned above? Gone into the highways and byways of the hinterland or into the obscurity of the storehouse where they will remain until some enterprising showman believes that they are especially well adapted to musicalization. Then they will be brought out, dusted off by an Edward Royce or a Fred Latham, decorated with some Jerome Kern or Louis Hirsch tunes and presented as "My Dixie Girl" or "The Girl From Goshen."

This Season Was Featured

by a number of musical revues, all attempting to divide the popularity that has been so painstakingly built up by Mr. Ziegfeld. The "Shubert Gaieties," aided and abetted by Ed Wynn, did very well until the Broadway Battle began, but it was hard hit by desertions from the cast, and when harmony was again restored it never regained its popularity.

George White, a vaudeville actor, invested his savings in a revue, called "The Scandals," which, in spite of a lukewarm interest manifested in its production here, garnered more than \$200,000 on tour. Raymond Hitchcock followed with another edition of his "Hitchy-Koo." G. M. Anderson tried his hand with a pretentious but ill-directed enterprise called "The Frivolities of 1920." And the

Rear Was Brought Up

by Ed Wynn's "Carnival" and John Murray Anderson, with "What's in a Name," which appears to be following in the steps of his first production, the "Greenwich Village Follies," as a revue which enlarges upon its features week by week through persistent polishing.

Crook melodramas were ushered in in great abundance in the early months of the season. "The Crimson Alibi" and "A Voice in the Dark" were effective examples of this style of entertainment.

Booth Tarkington, who had failed with "Up From Nowhere" to win signal honors as a playwright in collaboration with Harry Leon Wilson, succeeded triumphantly by himself with "Clarence," a comedy that was declared in some quarters to be "the great American play."

In October Came

such attractions as "Boys Will Be Boys," another disastrous effort to dramatize Irvin of the Cobb tribe; "His Honor, Abe Potash," which showed the doughty hero of the Montague Glass opera—unassisted by Mawruss—in politics.

"The Little Whopper" took up quarters at the Casino. "Declassée" proved an enormous success for its star, Ethel Barrymore, and its author, Zoe Atkins. "The Storm" swept into a scenic and melodramatic success at the Forty-eighth Street Theater. "Apple Blossoms," composed by Kreisler, started the vogue of musical comedies by violinists. (Elman, Zimbalist, Eddy Brown and Riesensfeld are all active in the manufacture of musical comedies). "The Girl in the Limousine" continued Mr.



Ina Claire as the most attractive prospector in "The Gold Diggers," and Bruce McRae as her main combatant get on famously when sparkling wine comes on the scene



Sam Bernard finds woman as represented by Irene Bordoni the same throughout the ages. A scene from "As You Were"

Woods' penchant for bedroom farces. Avery Hopwood's good-natured extravagance

About Chorus Girls

which he elected to call "The Gold Diggers" inaugurated Mr. Belasco's season at the Lyceum. It is one of the substantial hits of the year—ask any hotel clerk!

As for the other October openings, do you recall "Oh What a Girl," "See Saw," "Hello Alexander," "Nothing But Love" and "Roly Boly Eyes"—all musical comedies of various degrees of merit and mediocrity? Do you remember "Five o'Clock," "The Luck of the Navy," (direct from a Queen's blessing,) "First Is Last," "Moonlight and Honeysuckle," "The Dancer" and "A Young Man's Fancy"? Does

Your Memory Respond

to that much-exploited "Thunder" which failed to rumble up to "Lightnin'" expectations? Can you not summon some vague recollection of "The Five Million," to which Pershing was invited and to which Pershing didn't come? Surely you must remember "Where's Your Wife?" which braved the Punch and Judy for an indefinite period?

A Rollicking Comedy

of marital and martial morals by Somerset Maugham, called "Too Many Husbands," was a bright light of October.

Then came November, bringing with it "The Son-Daughter," Mr. Belasco's trip to Chinatown, a melodrama of cumulative interest though of no artistic significance save in details of staging; "Wedding Bells," bright and breezy and exceptionally well played; "On the Hiring Line," "Fifty-Fifty," "Palmy Days," in which Wilton Lackaye boomed with a mellow magnificence as a real honest-to-California gold digger; "Caesar's Wife," "Linger Longer Letty," "The Rose of China" and "Buddies."

Came, too, "The Little Blue Devil," "Just a Minute," "The Lost Leader," an Irish drama with an electrifying first act; "The Magic Melody," "Irene," an entrancing musical comedy; "The Unknown Woman" and "Just a Minute."

Fireworks Were Set Off

in December for "Aphrodite," a colorful but on the whole tedious spectacle of the night life in old Alexandria. But the theatrical sky was significantly illumined with the presentation of Drinkwater's "Abraham Lincoln," a chronicle play notable for its sympathetic and invigorating picture of the Sixties. Another worth-while play of the month was "The Famous Mrs. Fair," a comedy of careers and domesticity by James Forbes, expertly written, staged and acted.

December's prize packages also contained "Monsieur Beaucaire," Messenger's dainty operetta, imported from London; Channing Pollock's effective excursion in crime, "The Sign on the Door" and "My Lady Friends," a pungent farce of amours. Arthur Hopkins penetrated the

Gloom of Russia

in "Night Lodging," by Gorky. "One Night in Rome" showed

Lauretta Taylor in the role of a palmist. And there also ran "Angel Face," "For the Defense," "Miss Millions," "The Whirlwind," "Curiosity" and "Carnival," the last two among the worst plays of this or any other season.

Two plays stand out among January's offerings—"Mamma's Affair," a fresh and sparkling comedy of a hypochondriac by Rachel Barton Butler, a new author, and "The Acquittal," a melodrama of superb technique by Rita Weiman. "As You Were," a novelty in musical comedy, also

Came to Town

bringing with it Sam Bernard and the gorgeous Irene Bordoni. "Rudigore" won a swift and sure success at the Park. Grace George and Otis Skinner tempted the fates unavailingly. "The Purple Mask" excited the playgoers at the Booth. Jane Cowl revealed herself as a fascinating ghost in "Smilin' Through" and what Broadway expressively calls "flops" were represented by "Big Game," "The Light of the World" and "No More Blondes."

"Beyond the Horizon"

a drama of the soil and misdirected lives, burst into a dazzling meteor in the theatrical heavens in February, showing in Eugene O'Neill an author of rare promise. Good, bad and indifferent were represented in "He and She," "Trimmed in Scarlet," "Breakfast in Bed," "My Golden Girl," "Look Who's Here," "Sophie," "Shavings" and "The Wonderful Thing." "The Night Boat" proved a rousing musical comedy. "Sacred and Profane Love" brought Elsie Ferguson back to a Bennett stage (Arnold and Whittman). St. John Irvine's character drama, "Jane Clegg," scored, as did "The Letter of the Law."

March Was Significant

chiefly for John Barrymore's remarkable demonstration in "Rich-

ard III" of the development of his voice and art. The production by Arthur Hopkins and the scenery by Robert Edmond Jones reached high marks in American stagecraft. Theda Bara was revealed in the flesh in the worst play of the year, "The Blue Flame"—an occasion momentous for the hilarity inspired in the audience. William Collier stormed and captured the Cohan Theater in "The Hottentot," and Maurice Browne came out of the West to reveal "Medea."

April Brought "Florodora"

a pretentious revival by the Shuberts of a musical comedy that does not seem to have become burdened with age. It was also featured by an invasion of spook melodramas which included the thrilling "Ouija Board" by Crane Wilbur and the not so thrilling "Hole in the Wall" by Fred Jackson. "Martinique" brought a Creole atmosphere to Forty-second Street. "Lassie" and "Three Showers" were musical comedy representations.

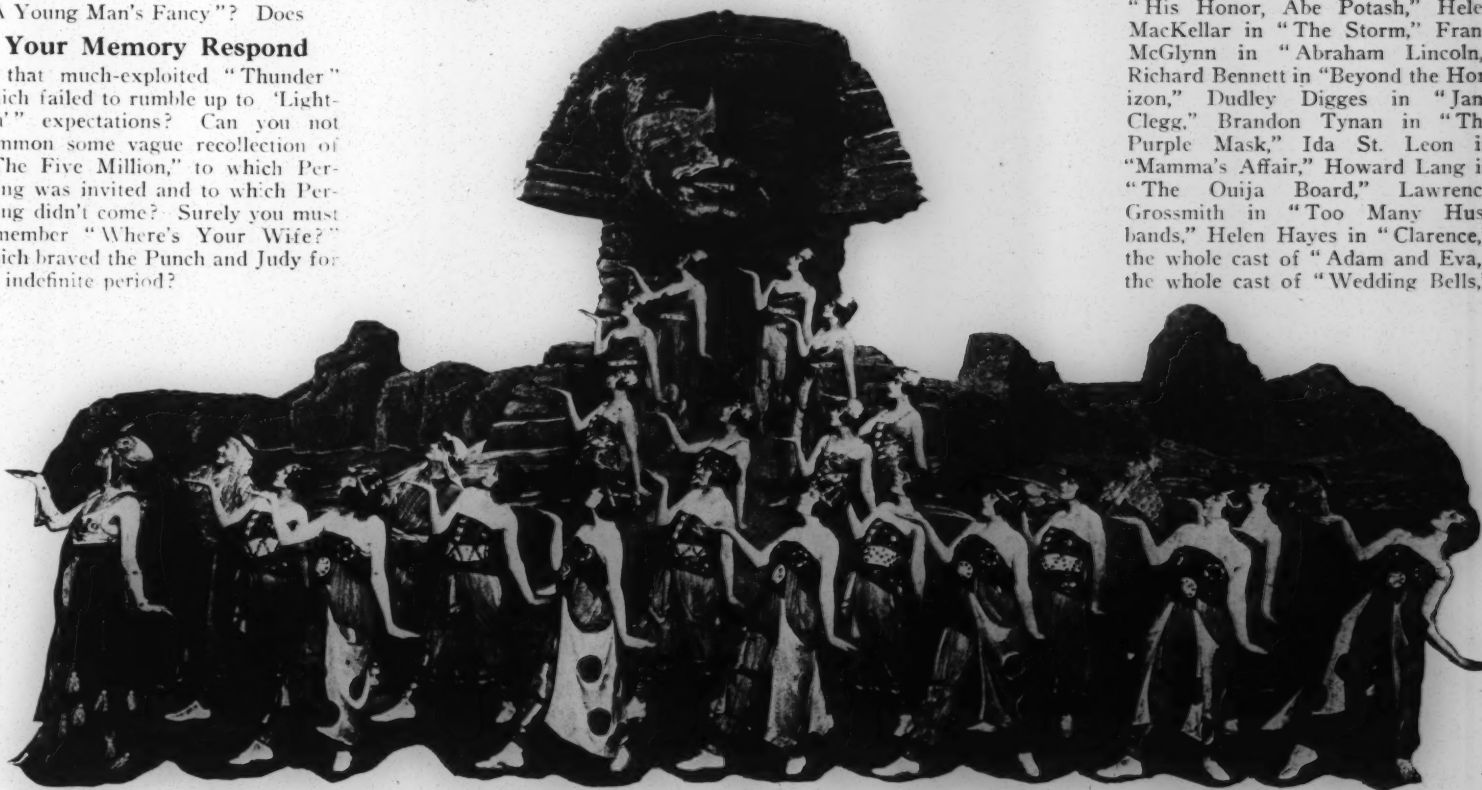
With May came several new offerings, including "The Girl From Home," a Cravenized musical comedy; "Betty Be Good," "Honey Girl," which is "Checkers" set to music; "Not So Long Ago" and "Oh Henry."

The Theater Guild continued to uphold the prestige of the foreign playwright. An institution which should seek to foster and create the American drama, it presented during the year plays by Tolstoy, Masfield and Irvine, confining its single American representation to a mediocre production of "The Rise of Silas Lapham."

Among the players who have

Won Artistic Renown

during the season may be mentioned the three Barrymores, Blanche Bates and Margalo Gillmore in "The Famous Mrs. Fair," Barney Bernard in "His Honor, Abe Potash," Helen MacKellar in "The Storm," Frank McGlynn in "Abraham Lincoln," Richard Bennett in "Beyond the Horizon," Dudley Digges in "Jane Clegg," Brandon Tynan in "The Purple Mask," Ida St. Leon in "Mamma's Affair," Howard Lang in "The Ouija Board," Lawrence Grossmith in "Too Many Husbands," Helen Hayes in "Clarence," the whole cast of "Adam and Eva," the whole cast of "Wedding Bells,"



Ed Wynn's "Carnival" shows the sightseers Egypt and the Sphinx, which looks down benevolently upon the maids of the Nile who make all sorts of angles with perfect rhythm. But where is Ed? He seems strangely missing in a scene that can at least be called tempting



Helen MacKellar as Manette Fachard in George Broadhurst's production of "The Storm" appeals to Burr Winton (Edward Arnold) for advice

THE STORM

A log fire, the crooning music of his guitar, and a persuasive manner are utilized by David Stewart (Robert Rendel) to ingratiate himself with Manette

Just before the forest fire sweeps all before it, David cuts Burr's mark from the tree which signifies that Burr must go to Calgary through the raging fire to procure food for the marooned trio.

Manette is awakened by what she imagines to be the wind, to find that she must decide between the two men who love her, knowing that her decision will mean death to one of them



THE NEW PLAYS ON BROADWAY

"THE GIRL FROM HOME"

Frank Craven Droll in "The Dictator" Set to Music

Musical Comedy in Three Acts. Adapted from Richard Harding Davis' farce, "The Dictator." Book and Lyrics by Frank Craven. Music by Silvio Hein. Staged by R. H. Burnside. Costumes designed by O'Kane Conwell and executed by Schneider-Anderson. Miss Caldwell's and Miss Sunshine's gowns by Lichenstein. Spanish costumes by Paul Arlington, Inc. Produced by Charles Dillingham, at the Globe Theater, May 3.

Brook Travers..... Frank Craven
Simpson..... Jed Prouty
Charles Hyne..... Russell Mack
Col. John T. Bowie..... John Park
Duffy..... Charles Mitchell
General Santos Campos..... William Burruss
Rev. Arthur Bostick..... Walter Coupe
Lieut. Victor..... Sam Burbank
Dr. Vasquez..... George E. Mack
Jose Dravo..... John Hendricks
Senor Hoakumo..... Jose Vallhonrat
Lucy Sheridan..... Gladys Caldwell
Merci Hope..... Marion Sunshine
Senor Juanita Arguilla..... Flora Zabelle

Charles Dillingham's steamship interests are expanding rapidly. Having launched "The Night Boat" successfully he has entered the Central America service with a ship that carries "The Girl From Home." Its moorings in New York are at the Globe and it is commanded by Frank Craven, a droll and competent figure.

It is on the good ship Barabas that Frank and his crew set sail for Porto Banos—a ripe old mythical republic of traditional revolutionary tendencies. Strange how used we are now to revolutions! Twenty years ago a musical comedy based upon a Central American revolution seemed screamingly funny. There was such a fund of burlesque and satire in the idea. The grotesque generals, over-decorated and pompously impossible, the fiery stiletto-carrying maids, the poltroon from the States who brazenly injected himself into the melee used to inspire great and hearty laughter.

Resuscitated at the Globe they appear only mildly amusing. However, it must be said that if the American poltroon is to be active again in musical comedy let him by all means be impersonated by Frank Craven, for here is a comedian who is never offensively poltroony. He works quietly and effectively, picking laughs from the audience as he would pick apples from his trees in Great Neck.

Richard Harding Davis' old farce, "The Dictator," therefore, was in capable hands. Cravenized with some excellent thrusts at American weaknesses and some sprightly lyrics—particularly good is a topical song that related the advantages of living in America despite its profiteers and prohibitionists—and decorated with music of a Spanish character by Silvio Hein it serves as pretty agreeable entertainment. R. H. Burnside has contributed some Hippodromey effects in the staging that are not without their appeal.

Craven in his quiet way characterized well the part of the young New York rounder who, fearing that he had killed a taxi chauffeur, had fled in company with his valet to sheltering Central America. Various complications give him an opportunity to pass himself off as American consul and later to set himself up as a dictator, who brings not only a young missionary to terms but el presidentee, General Santos Campos as well.

Gladys Caldwell was the fair mis-

The "Dictator" and "Checkers" Make Their Appearance in Musical Form — Romantic Comedy by Arthur Richman — Hugo Reisenfeld's Musical Comedy

sionary—an altogether fresh and engaging personality though she is much more limited in "The Girl From Home" than in "Ruddigore" and "The Mikado" at the Park. William Burruss was in the picture as General Campos. Flora Zabelle handled the stiletto artistically. John Hendricks boomed successfully as a hotel proprietor. Jed Prouty was the valet. The Cansinos danced Spanish steps with zeal and abandon, and Jessica Brown swept on to the stage like the blithe winds of May, dancing with fresh and invigorating charm. A very comely chorus added an appealing pictorial quality to the proceedings.

LOUIS R. REID.

"NOT SO LONG AGO"

Comedy of the '70's by Arthur Richman

Comedy in Three Acts, by Arthur Richman. Staged by Edward Elsner. Produced by the Messrs. Shubert at the Booth Theater, May 4.

A Lamplighter..... John Gray
Sylvia..... Margaret Mosier
Mary..... Leatta Miller
Elsie Dover..... Eva Le Gallienne
Sam Robinson..... Thomas Mitchell
Michael Dover..... George H. Trader
Mrs. Ballard..... Esther Lyon
Ursula Ballard..... Beth Martin
Agnes..... Mollie Adams
Rosamond Gill..... Mary Kennedy
Billy Ballard..... Sidney Blackmer
Rupert Hancock..... Gilbert Douglas

Arthur Richman, the author of the light romantic comedy "Not So Long Ago" in a recent interview paid a very high compliment to the taste of American audiences. But his most recent offering hardly flatters that same critical discretion which he attributes to the theater-going American.

It is indeed a difficult task to write a play of "Not So Long Ago"—for there are accurate memories of days of 1875 still having vocal expression, and there is not such a gap between the customs of then and now as to let us lose sight of fact in fancy.

In the prologue Mr. Richman presents the audience with an interesting way of delineating the character of his heroine, although it might well have been a bit more brief. The motivation of the play is weak. It is not rich in incident or in sparkling dialogue, nor is there philosophy or emotion of any intensity. There is humor of a mild anachronistic sort.

The cast is well chosen, and the costumes portray a strict adherence to the dictates of Godey's Lady's Book and Harper's Bazaar.

The story is the obvious one of the fanciful daughter of the kind and never successful inventor. The son in the house at which she sews becomes her imaginary hero of dreams. She becomes entangled as does everyone else in the skein of her own fabrications. The blunderbus traveling salesman is the enamored villain and the plot unravels to an epilogue of the usual "when dreams come true" sort.

Sidney Blackmer plays the role of Billy Ballard, the hero, with a delight-

fully naive suppression. His work as the electrician in "39 East" is fresh in our memories and it is a pleasure to see him again a favorite with New York audiences. Eva Le Gallienne is a very pretty young seamstress; the role hardly affords her an opportunity to display the dramatic talent which she has proved to be hers when she appeared with Ethel Barrymore a few years ago and again as the blind girl in "Lusmore." George H. Trader deserved and received hearty applause in his interpretation of the kindly inventor-father. Beth Martin was delightful as the awkward and marriageable sister of Billy and Esther Lyon made a very appropriate scheming mother.

M. R. STRONG.

"HONEY GIRL"

Harris Presents "Checkers" in Musical Form

Musical Comedy in three acts. Based on Henry Blossom's Play "Checkers." Book by Edward Clark. Lyrics by Neville Flesoon. Music by Albert Von Tilzer. Staged by Bert French and Sam Forrest. Scenery by Unitt and Wickes. Costumes by Arlington. Blue-bird number by Schneider-Anderson. Dresses of principals by Bendel. Men's clothes by Brooks Uniform Co. Produced by Sam H. Harris, at the Cohan and Harris Theater, May 3.

Judge Martin..... Peter Lang
Cynthia..... Rene Riano
Honora (Honey) Parker..... Edna Bates
Lucy Martin..... Louise Meyers
David (Checkers) Graham..... Lynne Overman
Orville Bryan..... Robert Armstrong
Timothy (Tip) Smiley..... George McKay
G. W. Parker..... Dodson Mitchell
Sol Frankenstein..... William Mortimer
Carmencita..... Sidonie Espero
Jim Hayward..... Edmund Elton
Charles Hawkins..... Mercer Templeton
Marion Rose..... Cissie Sewell
Thomas Lyons..... Charlie Yorkshire
Eather Blake..... Ottie Ardine

Do you remember "Checkers," the racetrack melodrama, by Henry W. Blossom, swept into enormous popularity a few years ago, with Thomas W. Ross in the leading role? It has come back again, but in musical form, its name changed to "Honey Girl," and it proves quite as satisfactory an entertainment as when it originally came upon the Broadway track.

Some of the details of the plot have been dropped, but enough of the original story has been preserved to give the play its old tang and atmosphere. The original name of the famous horse, "Remorse," has been changed to "Honey Girl," which is just as well, for it is discipline to place a bet on anything called "Remorse." The race at the end of the second act is still the climax, and what a thrilling climax it is when Checkers staking his all on the event encourages the filly to sweep over the line a winner.

Lynne Overman enacts the role of Checkers, the young gambler, who has sworn off betting, but gives in to his predilection in order to win the girl he loves. He played with a charming good nature that seemed to be the thing desired by the audience. Edna Bates was an exceedingly winsome and agree-

able heroine, singing well and dancing very gracefully.

George McKay as a slangy race-track tout scored the biggest hit among the performers. He has all the assurance that vaudeville can give him, and it was served to good purposes in "Honey Girl." Louise Myers, Peter Lang, William Mortimer, Rene Riano and Cissie Sewell, were others who contributed agreeable performances.

Picturesque staging and costumes add materially to the atmosphere. One of the most pleasing features was a bluebird number by Miss Bates, Sidonie Espero, Cissie Sewell, and two clever children. The action of the play takes place in a quiet old Southern village, just outside the paddock of the New Orleans racetrack, a setting that has a dainty charm.

Albert Von Tilzer's music is melodious. The chorus works with almost George M. Cohan speed and energy. A warm reception was given the musical comedy. The anti-betting legislators at Albany would do well to see it.

LOUIS R. REID.

"BETTY BE GOOD"

New Summer Show Has Sparkling Music

Musical farce in three acts. Adapted from a French vaudeville theme by Scribe, with music by Hugo Reisenfeld and lyrics by Harry B. Smith. Staged by David Bennett. Produced by Stewart & Morrison at the Casino Theater, May 4.

Somers Short..... Hotel Clerk
Phillip Fuller..... Worthington Romaine
Colonel Starkweather..... Eddie Garvie
Mrs. Starkweather..... Josie Intropidi
Tom Price..... Irving Beebe
Amy Starkweather..... Georgia Hewitt
Sam Kirby..... Frank Crumit
Betty Lee..... Josephine Whittell
Marion Love..... Vivienne Oakland
Madame O'Toole..... Lucille Manion

First of all in the new musical farce, "Betty Be Good," which is one of Broadway's first summer shows to arrive by way of the Casino, is sparkling, tuneful music by Hugo Reisenfeld, the well-known director of the Rivoli, Rialto and Criterion orchestras, which stands out like a lighthouse in a storm.

It is of the whistling, "singing" kind and several numbers were more prominent than others in corraling repeated encores. Among these were *You Must Be Good Girls*, sung by Frank Crumit, *Keep the Love Lamp Burning*, rendered by Miss Whittell, *I'd Like To Take You Away*, by Crumit and Miss Oakland, with the Love Lamp melody repeated at intervals by Miss Whittell. Crumit, recruited from vaudeville, stopped the show completely, with his voice and little ukelele. He was ably assisted in the liveliest number in the production by Miss Oakland. Crumit is a "find" for Broadway, has an engaging personality and a winning way.

The cast acquitted itself creditably. The production is admirably staged, with P. Dodd Ackerman giving it some beautiful settings. The show is light, airy and summery, with a plot rather thin and vaporish as far as farcical love stories run, but the Reisenfeld music and the Crumit-Oakland combination is irresistible.

There is also a worthy dancing feature by Frances Grant and Ted Wing that was enthusiastically applauded.

MARK VANCE.

NOTES FROM THE LONDON STAGE

German Musical Comedies Not Wanted Just Yet—Managers Wary—The New Plays

ALBERT DE COURVILLE has made what is headed "an appeal for guidance" in the columns of the "Times," as to whether English theatrical managers should produce plays and musical comedies of Austrian and German origin or not. Mr. de Courville states that he will not be the first manager to take the plunge and return to the conditions prevailing in pre-war days, from which it may be assumed that he is only waiting for a lead from some other manager to see how public opinion stands in the matter.

Quite apart from the possible reception of any Austrian or German musical comedy by the English public, it is pertinent to remind managers who may be sitting with Mr. de Courville on the fence that we have plenty of excellent composers and writers of books and lyrics in our own country whose work and abilities should not be overlooked just because some German agent is hawking round his goods in London, or that a success has been achieved in musical comedy in Berlin.

C. B. Cochran, who has contributed a letter to the "Times" on the subject, we are glad to see

Has No Undecided Views

He writes: "Managers have perfect freedom to deal in German music if their feeling is that way; but let them do so honestly, and give it its correct description, and if their audiences should contain some maimed

and angry heroes, let them not be surprised."

Oscar Asche is also among the managers who are barring German plays and music, other than the old classics. He says: "Of course, we want to trade with Germans, and get money from them, but I don't see why we should play with them or kiss them."

This week there will be as many as

Five New Plays

and an important Shakespearean revival. They begin on Monday afternoon at the Holborn Empire, when Messrs. Lewis Casson and Bruce Winston will bring out "The Showroom," a comedy in three acts by Lady Bell, who is professionally known as Rosa Lynd. Sybil Thorn-dike plays the principal female character, an enterprising and fascinating shopgirl.

The second new play will be "The Grain of Mustard Seed," by H. M. Harwood, which will be presented at the Ambassadors on Tuesday.

The third new piece will be "The Little Whopper," which Messrs. Grossmith and Laurillard will stage at the Shaftesbury, also on Tuesday.

The fourth new piece is "The Skin Game," by John Galsworthy. This will be produced by the Reandean company at the St. Martin's on Wednesday. As it is usual with the Reandean enterprises, Basil Dean is his own producer.

"Mary Rose," the latest play

By Sir James Barrie

which Frederick Harrison will produce at the Haymarket on Thursday next, April 22, is in three acts.

On the same evening, Wednesday, we are to have Neigel Playfair's revival of "As You Like It," at the Lyric, Hammersmith.

Arrangements have been completed for the appearance at the Aldwych in May of M. Lucien Guitry and M. and Mme. Sacha Guitry (Mlle. Yvonne Printemps).

The French Season

will be under the direction of Mr. C. B. Cochran, acting in concert with Viola Tree. It will begin on May 10, and last for four weeks.

The final performance of "The Maid of the Mountains" took place on Saturday, May 1, and "A Southern Mail" will be brought out on May 15, with Jose Collins, Mark Lester, Bertram Wallis and Gwendoline Brogden in the cast. "The Maid of the Mountains" finishes with its one thousand three hundred and fifty second performance.

"Kissing Time" is approaching its fourth century at the Winter Garden. It has been redressed of late, and much new business has been introduced. A new duet, "You Were So Young," sung by Phyllis Dare and George Grossmith, is meeting with great success.

Gladys Cooper, who was on the verge of collapse after the first performance of the revival of "My Lady's Dress," has been forbidden to appear in public for at least eight or ten weeks more. In these circum-

stances the Playhouse will remain closed until April 26, when Dion Boucicault will transfer "Mr. Pim Passes By" from the Garrick to the Playhouse.

Arthur Collins

looking the picture of health, returned to England on Friday after spending several weeks in Algiers and the desert of Sahara, in the company of Robert Hichens. Mr. Collins has brought back an Arab interpreter, hundreds of photographs, and many native costumes—not to mention the chartering of an odd camel or two—so that no detail will be wanting for the perfection of the mise-en-scene of the "Garden of Allah," the next production at Drury Lane. "The Garden of Allah" was produced in New York in 1911. A new version will be used at the Lane.

FRANK J. WOOLF.

Arnold Daly Back

After an absence of more than a year in Paris, Arnold Daly has returned to New York. Mr. Daly has been producing motion pictures, with himself in the principal role.

New Hatton Play

Frederic and Fannie Hatton have completed a play entitled "The Checkerboard." It is to be produced by Comstock and Gest.

Starlight Park to Open

What was formerly known as the Bronx Exposition Park is to open on May 1 under the name of the Starlight Amusement Park.

Nearly \$100,000 has been expended in the erection of new devices.

BROADWAY TIME TABLE—Week of May 10th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	Sept. 13	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	Reviewed in this issue	May 4	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Beyond the Horizon	Richard Bennett, Helen Freeman	Drama of misdirected lives	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	Oct. 27	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Declasse	Ethel Barrymore	Brilliant play and playing	Oct. 6	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.20
East is West	Fay Bainter	Chinese Peg O' My Heart	Dec. 25, '18	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	Superb clowning	Apr. 5	New Amst'dam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	Pre-tentious revival	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. W. & S. 2.15
The Girl From Home	Frank Craven, Gladys Caldwell	Reviewed in this issue	May 3	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Happy Days	Hippodrome show	Panorama with a thrill	Aug. 23	Hippodrome	6th & 44th	Eve. 8.00 Mat. S. 2.00
Honey Girl	Louise Meyers, Lynne Overman	Reviewed in this issue	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	A horsey farce	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W. & S. 2.20
Irene	Adele Rowland	A horse-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26, '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Look Who's Here	Cecil Lean, Cleo Mayfield	Musical farce of domestic tangles	Mar. 2	44th St	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Martiniere	Josephine Victor, Emmett Corrigan	Drama of the tropics	Apr. 26	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
Mrs. Jimmie Thompson	Gladys Hurlbut	Boarding-house farce	Mar. 29	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Sparkling farce	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
The Night Boat	John E. Hazzard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	Reviewed in this issue	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Oh, Henry	Dallas Welford	To be reviewed	May 5	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
The Oulja Board	Howard Lang, George Gaul, Crane Wilbur	Thrilling spook melodrama	Mar. 29	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	Tense Spanish drama	Jan. 13	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	Oct. 23	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu, Th, S. 2.00
Ruddigore	Society of American Singers	Noteworthy revival	Jan. 19	Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	Sept. 12	39th St.	West 39th	Eve. 8.45 Mat. W. & Sat. 2.30
Shakespeare	Sothern and Marlowe	Repertory	Apr. 26	Shubert	West 44th	Eve. 8.00 Mat. S. 2.00
Shavings	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Marjorie Rambeau, Lee Baker, Lowell Sherman	Melodrama with a murder	Dec. 19	Republie	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	Dec. 30	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	Nov. 19	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
The Storm	Helen MacKellar	Fire of love and forests	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
3 Showers	Anna Wheaton	Rural musical comedy	Apr. 5	Plymouth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Beatrice Herford	Artistic Revue	Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	A French Peg o' My Heart	Feb. 17	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30

Vaudeville

Vaudeville
Vaudeville
Vaudeville

Belle Baker, "Putting it Over"
Harry Carroll Company
Maude Earle, Venita Gould

Songs, revue
Revue
Sketch, songs

Colonial
Faience
Riverside

Bway & 62nd
Bway & 47th
Bway & 96th

Eve. 8.00 Mat. daily 2.00
Eve. 8.00 Mat. daily 2.00
Eve. 8.00 Mat. daily 2.00

Motion Pictures

A Lady in Love
The Silver Horde
Mrs. Temple's Telegram
Why Change Your Wife
The Yellow Typhoon

Ethel Clayton
Myrtle Stedman
Bryant Washburn
Gloria Swanson
Anita Stewart

Domestic drama
Rex Beach production
Breezy comedy
Problem play
Romantic drama

Rivoli
Capitol
Rialto
Criterion
Strand

Bway & 49th
Bway & 50th
Bway & 42d
Bway & 44th
Bway & 47th

1 P.M. to 11 P.M.
1 P.M. to 11 P.M.
1 P.M. to 11 P.M.
1 P.M. to 11 P.M.
1 P.M. to 11 P.M.

How Artists Feel About the N. V. A.



Hotel Algonquin, New York.

Dear Mr. Albee:

Knowing your interest in the N. V. A. I thought you might like to know what interest is being shown in the different cities. Judge Landis assured Miss Bent and me that he was in sympathy and would gladly go to the Wednesday matinee. I think it very wonderful of the managers to help in this splendid way, and I for one, would gladly donate one day's salary to the Fund if it meets with the approval of the other artists.

My best wishes to you,

MARIE NORDSTROM.

Mr. Albee's Reply

(Clipping from the Chicago Tribune, May 1, 1920)

May 3, 1920.

My dear Miss Nordstrom:

Yours with the newspaper clipping and picture of Judge Landis of Chicago, Miss Marion Bent and yourself, received. It is mighty fine of you and Miss Bent to take this interest, and it is also most generous on your part to offer to donate one day's salary to the fund. I feel that were I to recommend this, it would be an injustice to those who cannot afford to donate one day's salary, so out of consideration for all, I feel that the efforts that the vaudeville artists are putting forth to make the National Vaudeville Artists' Day a big success is all that is required of them.

There is, however, one consideration on the artists' part that I could recommend, and that is that they point out the benefits to be derived, and interest all artists in vaudeville to become loyal members of the N. V. A. I personally feel (and I know I have the cooperation of every other vaudeville manager in the United States) that so much more can be done in the way of bettering conditions in every respect by the close cooperation of the National Vaudeville Artists, Inc., and the Vaudeville Managers' Protective Association, than by any other means.

Thanks very much for your letter and the kindly interest you are taking.

With sincere good wishes,

Very cordially yours,

(SIGNED) E. F. ALBEE.

Miss Marie Nordstrom,
Hotel Algonquin,
59 West 44th St., New York.

CHICAGO DAILY TRIBUNE:

Law Meets Vaudeville

Judge Landis Assures Vaudeville Stars of His Approval of National Benefit Performances Next Wednesday.



Left to right—Judge Landis, Marie Nordstrom and Marion Bent.

"I am more interested in this cause than you can imagine," said Judge Landis yesterday to Miss Marie Nordstrom and Miss Marion Bent, vaudeville artists, when they called on him and invited him to attend the national vaudeville artists' day performance next Wednesday. Every vaudeville theater in the United States and Canada will donate the receipts of afternoon performances to vaudeville actors. The money will go to the sick and needy.

STAGE NEWS OF THE WEEK

GREAT SUMS WILL BE SPENT FOR AMUSEMENT

Public Will Pay \$600,000,000 for Entertainment This Year

THE American public will pay \$600,000,000 this year for amusements, according to estimates based on Collector of Internal Revenue William H. Edwards's report of admission taxes received from New York's theaters during the months of January and February of this year. Collector Edwards's report showed that during one month the New York district, not including Brooklyn, Queens and Staten Island, had received \$738,891 as the admission tax paid by the public. In other words, the island of Manhattan and the Borough of the Bronx paid a total of \$7,388,910 for amusements during the month of January. Some idea of the total revenue collected by the Government from the amusement world during the year can be had when it is understood that besides the 10 per cent tax, which is paid by

the purchaser of admission tickets, Uncle Sam collects a yearly license or seat tax, a film rental tax, not to mention the income and excess profit taxes and other special taxes from the theatrical industry.

It is estimated that the Chicago district will show a return similar to the New York total. Philadelphia, Boston and the remainder of Greater New York, including Brooklyn and Queens, collectively, it is believed, will equal the New York total, while the tax from Baltimore, Buffalo, Washington, St. Louis, Cincinnati, Detroit, Cleveland and Kansas City, it was pointed out, will equal, if not exceed, the New York total.

Should the estimates be correct and the total sum reach \$600,000,000 for the year, it will result in a revenue from admission taxes alone amounting to \$600,000,000.

IS THAT SO!

Ethel Delmar has been re-engaged by George White for the new edition of "Scandals." She has a "Miss Mercury" dance.

Jeanette MacDonald has been made understudy to Stella Hoban in "The Night Boat" at the Liberty.

Eleanor Henry, recently with "Linger Longer, Letty," is rehearsing in the new Moore and Patch musical show, "High and Dry."

Florenz Ziegfeld, Jr., has exercised his option on the services of both Ray Dooley and Eddie Dowling, who now are on tour with the "Ziegfeld Follies," and they will remain under his management until the end of the present season of the "Follies."

Robert Casadesus, who was director of the Theatre Parisian, will make his debut as an English speaking actor soon with Emily Stevens when she appears in "Foot Loose," under George C. Tyler's management.

John Philip Sousa and his daughter, Priscilla Sousa, have started on horseback for Richmond, Va., by way of Philadelphia, Baltimore and Washington. They may go to Atlanta, Ga.

Arthur Row has been engaged to play the part of the March Hare in "Alice in Wonderland," which is to be continued.

Fay Marbe has been engaged by A. H. Woods for the cast of "Ladies' Night," a new farce by Edward Hopwood and Charlton Andrews, which will be produced in New York in August.

Jose Ruben, at present in "Sacred and Profane Love," has been placed under contract by F. Ray Comstock for the new Frederik and Fanny Hatton comedy, "The Checker-board."

Donald Brian retired from "Bud-dies" last Saturday in order to take a vacation. Charles King succeeds him.

New "Scandals" Soon

George White's "Scandals," vintage of 1920, will receive its first presentation at the National Theater in Washington on Sunday night, May 16th.

FIVE YEARS AGO TODAY

Arnold Daly Revives Shaw's "Arms and the Man" at the Garrick.

Wallack's Theater Ends Its Career with Performance of "Androcles and the Lion."

Last Bill at Neighborhood Playhouse

The Neighborhood Playhouse has in preparation its last bill of the season. It will consist of "The Magic Shop," a pantomime with music, and "The Fair," a Devonshire folk play in three acts by Violet Pearn.

Truex in Musical Play

The Shuberts have placed in rehearsal a new comedy with music called "Page Mr. Cupid," in which Ernest Truex will have the principal role. The book is by Owen Davis, the lyrics by Blanche Merrill and the music by Jean Schwartz.

Elsie Ferguson Closes

Elsie Ferguson will terminate her engagement in Arnold Bennett's "Sacred and Profane Love" at the Morosco Theater May 8. Miss Ferguson's physician has advised her to take a long rest. Immediately after the close of her season here she will start on a trip to Japan.

Plan Trip Through Turkey

Morris Gest and William A. Page, the latter the general press representative for the Gest enterprises, who are now in Europe, plan a trip of the Continent after their Paris visit, with Turkey an objective point before returning to New York.

Ethel Barrymore on Equity Ticket TWENTY SCHOOLS IN EXHIBITION

Ethel Barrymore has accepted the nomination for vice presidency on the regular ticket of the Actors' Equity Association, which is headed by John Emerson as candidate for the presidency.

The name of Wilton Lackaye, which originally appeared on the regular ticket as candidate for the vice presidency, was withdrawn by the committee, owing to Mr. Lackaye's failure to accept the nomination, which was offered him three weeks ago. It was necessary for the committee to nominate a candidate for the vice presidency at once in order to include the candidate's name in an official bulletin of the regular ticket to be sent to Equity members throughout the country.

Opera House in Philadelphia Sold for \$655,000

The Metropolitan Opera House, built in Philadelphia by Oscar Hammerstein, has been sold at public auction for \$655,000 to satisfy a mortgage of \$400,000 held by E. T. Stotesbury. The purchaser was Fred G. Nixon-Nirdlinger, theatrical manager.

The property will be remodelled and opened in the fall.

Geraldine Farrar Signs Contract with Jesse L. Lasky to Make Debut in Pictures.

"Graustark" with Francis X. Bushman and Beverly Bayne Released by Vitagraph.

Miss Anglin as Joan of Arc

Margaret Anglin's next appearance in New York will be in a new historical drama by Astrid Argyll, "The Trial of Joan of Arc." The play, which is from the French of Emile Moreau, recently was produced at San Francisco, and is said to be an effective vehicle for the display of Miss Anglin's interpretation of the tragic heroine of French history. The part originally was intended for Mme. Sarah Bernhardt.

Stuart Walker's Season

The Stuart Walker Company will open its fourth summer of repertory at the Shubert-Murat Theater in Indianapolis on May 31. The company will include among others McKay Morris, Lael Davis, Thomas Kelly, Elizabeth Patterson, Aldrich Bowker, Judith Lowry, and Elliot Nugent. George Gaul, Margaret Mower, and Edgar Stehli have been engaged for various attractions later on in the season. There will be at least two new plays given during the season.

"All For a Girl"

Gleason-Block, Inc., have started rehearsals of a new play with music entitled "All For a Girl," book and lyrics are by Raymond Peck, and the music by Perry Wenrich.

Harry Schulman Arranges Program for Young Dancers

Harry Schulman has evolved an idea that will bring together on one stage the star pupils from twenty leading dancing academies in the United States in Aeolian Hall, New York, on the night of Saturday, May 8. At present, Schulman is in charge of the ballet and toe dancing slipper department of the I. Miller shoe stores and only recently returned from a trip abroad where the idea of the "star pupils" in one exhibition originated.

Schulman was once upon the stage, being a musician and a former member of the Musical Three and when he joined the I. Miller forces the stage end naturally was one of his objects. He became well acquainted with all of the dancing school professors and instructors, and when the proposed performance was given further impetus by Louis Leopold, the general manager of I. Miller & Sons, Inc., the affair became a reality through the academies promising Schulman their heartiest support.

Aeolian Hall was engaged and from a list of 20,000 dancers from twenty schools less than fifty were selected to take part in what Schulman announces as "a most extraordinary exhibition of ballet and toe dancing by the star pupils of the leading dancing schools of America." In addition to having the youthful wonders of the best schools of the east and more particularly New York, Brooklyn, and the adjacent New Jersey cities, Frederik Renoff, of the Chicago Grand Opera ballet forces, is coming especially from the Windy City to give an exhibition of his dancing prowess.

Schulman is emphatic in his declaration that the exhibition is not intended as a dancing contest between the schools but is scheduled to demonstrate what the schools have accomplished and what they are doing at the present time. Each representative is a true criterion of that school's best efforts and training.

It is a certainty that the Schulman exhibition will give the vaudeville producers as well as the musical, operatic and revue producers a line on the country's best ballet and toe dancers who only have their school reputations to back them at present.

The following schools have signified their intentions of being represented by "star pupils": Albetieri (Luiga), Alviene, Chicago Grand Opera Co., C. & D. Dancing Studios, De Commerce, Ivan Tarasoff, Junge (Emil), Kummel, Lippel, Libau, Loeb, Mascagna (Luiga), Magna, Mason, McCabe, Mansfield Dance Studios, Philport (E. V.), Portopobitch (Stanislaus), Russian Imperial Ballet School, W. P. Riviery, Webster Dance Studios.

There has been such a response that Mr. Leopold has assured Schulman that he can make an annual event of the exhibition and that its scope can be enlarged as the years roll by.

STAGE NEWS OF THE WEEK

LONDON MANAGER SEEKS PLAYS TO ESTABLISH IRISH THEATER

Bernard Hishin Is Also to Produce Certain Successful English Dramas Here

BERNARD HISHIN, prominent London theatrical producer, for the past two years president of the English Touring Manager's Association, who arrived in this country on the Lapland Saturday, is interviewing American theater men with the object of arranging the production of the several current American plays in London, and the production of certain successful English plays here.

He is desirous of arranging the productions here under his own management, with the full English casts.

Hishin has the unique record of having controlled twenty-seven West End London playhouses within the past seven years; and of handling in that time fourteen leading productions, among which were a number of

American plays. The list included Eugene Walters' "The Knife," Earl Derr Biggers' "Inside the Lines," a successful spy play, the musical revue, "His Little Widows," and the well-known production, "Believe Me, Xantippe."

Commenting on the recent triumphs in London of three American actresses, Hishin said:

"The fact that three American actresses have made such a success over there in a week is unique. I cannot think of three British actresses who could do the same. We have only two emotional actresses comparable with Mary Nash—Madge Titheradge and Sybil Thorndike. There may be others in the country, but they have not been discovered."

Ziegfeld's Plans

Florenz Ziegfeld, Jr., has announced his theatrical plans for next season.

Stars under the Ziegfeld banner will be Billie Burke in Sheridan's "School for Scandal," with Thomas Wise and Norman Trevor, and later in a new comedy; Marilyn Miller, with Frank Carter, in a musical production; Leon Errol, in a comedy which George M. Cohan is to write; Eddie Cantor, in a musical comedy which is to be provided by James Montgomery, Joseph McCarthy and Harry Tierney, and Raymond Hitchcock, in a new edition of "Hitchy Koo," in the management of which A. L. Erlanger and C. B. Dillingham will be associated with Mr. Ziegfeld.

Mischa Elman's operetta which he has agreed to write for Mr. Ziegfeld is to be ready for production next season.

Dillingham Buys Globe

Charles Dillingham is being congratulated on all sides over his purchase of the Globe Theater from interests controlled by Howard Gould. While Mr. Dillingham has been the lessee of the house since it was built ten years ago, he has never absolutely controlled the property until now. In its ten years of existence the Globe has housed about twenty musical shows and has become known as a home for this sort of entertainment.

Last Weeks of "Declassée"

Ethel Barrymore began the last two weeks of her long and successful engagement in Zoë Akin's "Déclassée," at the Empire Theater, May 3. Miss Barrymore plans to sail for Europe as soon as she is free to do so. On her return late in the summer she will begin preparations for a tour in Miss Akin's play.

Marie Nordstrom in Play

Marie Nordstrom, who opened last week in Chicago in a new act written by her sister, is announced as quitting vaudeville next season to appear in a new three-act comedy-drama entitled "The Hope Chest," which is the work of her sister, Frances Nordstrom.

Jane Gray in "Scrambled Wives"

Adolph Klauber has engaged Jane Gray for one of the leading roles in "Scrambled Wives," the new comedy by Martha M. Stanley and Adelaide Matthews, authors of "Nightie Night." The preliminary production of the play will occur in Atlantic City the last week in May.

TWENTY YEARS AGO TODAY

Wagenhals and Kemper Engage Louis James and Kathryn Kidder for Revival of "A Midsummer Night's Dream."

James K. Hackett Plans Production of Winston Churchill's

"Richard Carvel" with Bertha Galland in Cast.

"Our New Minister" by Denman Thompson and George W. Ryer Produced at Malden, Mass.

Owen Davis Sues Producers of "Blue Flame"

A suit has been filed in the United States District Court by Owen Davis, author and playwright, to enjoin the production of "The Blue Flame," in which Theda Bara is playing, on the ground that the production is an infringement of "Lola," which the author wrote in 1910.

In his suit the author avers he wrote the dramatic composition entitled "Lola" in 1910 and obtained a copyright on the play which he says he subsequently caused to be published in book form by Grosset & Dunlap.

The defendants named in the suit are A. H. Woods and the Shubert Theatrical Company, the producers; George V. Hobart, John Willard and Leta Vance Nicholson, who collaborated in writing "The Blue Flame"; Theda Bara and Sanger & Jordan and Walter C. Jordan, play brokers.

"High and Dry"

"High and Dry," a musical comedy, will have its first performance at the Apollo Theater, Atlantic City, next Monday night. The producer is William Moore Patch. In the cast are: Franklyn Ardell, Juanita Fletcher, Mason Wright, Harry Clark, Ernest Wood, Florence Earl, Burr Carruth and Dorothy Harrigan.

Provincetown Playhouse Is Leased for Celtic Players

The Celtic Players plan to establish a national Irish Theater here next month. Deborah Bierne, the moving spirit in the enterprise, is concert manager in this country for Giovanni Zenatello and Maria Gay. She has signed a lease for the diminutive Provincetown Theater at 133 Macdougall street.

The Celtic Players, who aim to interpret for New York the Irish character, comprise Irish actors, playwrights and stage directors. They will present three bills of Irish plays between May 24 and August 22. The initial bill, which is to continue for three weeks, will include a play by Padraic H. Pearse.

The first bill also will have Synge's "Riders to the Sea" and "A Minute's Wait," by Martin McHugh, a comedy satirizing the Dunfall Light Railroad.

London Wants Frisco

Two London review producers are negotiating with Frisco, who is now playing in the Ziegfeld Midnight Frolic for his appearance in the English music halls.

Goetz to Be Active

E. Ray Goetz, who returned from abroad on the Lapland last Saturday, will produce "Mon Homme" (My Man), by Andre Picard and Francis Carco, in New York in the fall. This play is now being given at the Renaissance, in Paris, with Cora Laparcerie in the stellar role. Mr. Goetz has also secured the American rights to "Phi Phi," a fantastic musical comedy now playing in Paris.

Three companies of "As You Were" will be sent on tour next season, one headed by Sam Bernard and Irene Bordoni; another by Dick Bernard.

Mr. Goetz will place in rehearsal in August a musical fantasy, "How Do They Get That Way?" the joint work of Mr. Goetz and Glen MacDonough.

Timberg Begins Suit

Herman Timberg, of 55 West 110th street, an author, song writer and musical comedy producer, has begun a suit for damages and asked for an injunction against the Herman Timberg Producing Company, Arthur Klein, Herbert Fichtenberg and others restraining them from producing the musical comedy, "Tick Tack Toe," in the Supreme Court this week. He demands that the damages be fixed by the Court.

GIRL'S SUCCESS LIKE FAIRY TALE

Anna Spencer Attains Fame Upon Merit Alone

The story of Anna Spencer's rise to fame and fortune reads like a fairy tale. But in becoming one of America's foremost creators and designers, with both stage and street gowns from her studios in demand on both sides of the ocean, Miss Spencer shows what a girl can accomplish by a determination to keep everlastingly at it and making merit stand up alone.

Anna Spencer some years ago was working for just enough of the worldly goods to keep her alive and step by step she went until she left the Hickson Shops to engage in business for herself, with the Anna Spencer, Inc., today one of the recognized theatrical costume houses of the world.

Miss Spencer is the embodiment of hard work and she is on the job early and late. It was Miss Spencer's individual work that attracted the attention of Klaw & Erlanger, with the result that for many years she has designed the gowns and wardrobe for both dramas and musical shows that they have produced. Her creations have added beauty and charm and attraction to many Broadway stage stars.

The Anna Spencer, Inc., has a wonderfully artistic and handsome suite of office and reception rooms at 244 West 42nd street, where producers may get the most authoritative advice as to materials, design and workmanship, with a head of every department who is a popular and expert authority in each of the following branches: private theatricals, musical, dramatic, vaudeville and burlesque.

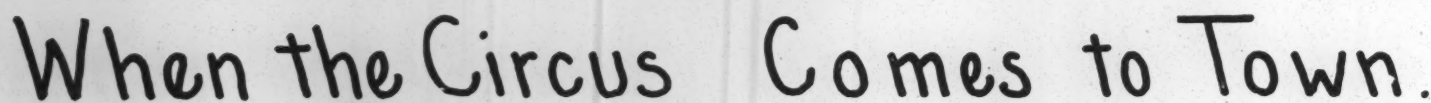
Miss Spencer also has a millinery department to which she gives her personal attention.

New Brighton Opens Early

The New Brighton Theater, at the sea end of Ocean Parkway, Brighton Beach, will inaugurate its eleventh regular season on Monday afternoon, May 17th. While in previous years it has been the custom for the New Brighton to open its doors just prior to Decoration Day, the management is advancing its schedule nearly a fortnight in anticipation of an unprecedented season. Vaudeville of the highest type will again hold forth, with an entire change of attractions every week.

Two New Harris Plays

William Harris, Jr., brought two new plays from Europe for presentation here, and has arranged also for the production of "East Is West" at the Queen's Theater, in London, on May 24, with Iris Hoey in the Fay Bainter role. Mr. Harris's new European plays are "Le Retour," by Robert de Flers and Francis de Croisset, which is to be produced in Paris in advance of its American production, and "The White Umbrella," by Chester B. Fernald, based upon a story by the same author.



By Ed Randall





**FLORENCE EVELYN
MARTIN**

*Co-Starring with Guy Empey in
the Big Special Production "Oil"*
(C) Lumiere

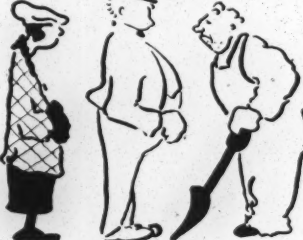
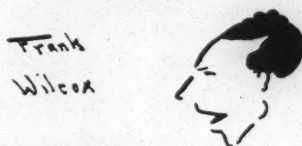


LOIS JOSEPHINE and LEO HENNING

*One of vaudeville's most distinguished pairs of dancers
and singers who are featuring Maurice Richmond's
melodious song, "I Know Why"*

AT THE VAUDEVILLE HOUSES THIS WEEK

PALACE



By Ed Randall

Harry Carroll's Second Week at the Palace—Alhambra Has Varied Bill—J. Rosamond Johnson and Musicians Score at the Colonial

ORDINARY BILL AT PALACE Harry Carroll Big Hit in Second Week

Seventeen punctual people were scattered about in the orchestra chairs at the Palace Theater on Monday afternoon when the band began to play Vandersloot's "American Legion" under the direction of Fred Daab. By the time the third act was well started, the house was comfortably filled, and before the time of the intermission arrived, crowds of "standees" were congregated in the rear.

The Four Bards started the performance in natty white tights, with a routine of alarming hand-balancing gymnastics, and elicited an excellent approval from thirty per cent of the audience. The other seventy per cent had not yet arrived upon the scene. Wilbur Sweetman played three clarinets and danced all at the same time. His mannerism is typical of last year's cabaret entertainers, and the printed program admits that it is the only act of its kind. His applause seemed to be largely from a wilful little group of his enthusiastic admirers. Bert Errol stepped out in a gorgeous gown, and waved a wicked fan, the while he sang coloratura contralto of the mezzo brand. His individual way of getting off the stage for a change in costume is ridiculously masculine contrasted to the frills and furbelows of his outfit.

"Ssh-h!" is a pleasant little farce, evidently boiled down for vaudeville presentation. Frank Wilcox is featured in the billing, and is surrounded on all sides by a competent cast. All seems to be harmonious at the start, but two minutes after the plot begins to fatten. Mr. Wilcox's five confederates all and separately getting into the wrong rooms with hilarious results.

Evelyn Nesbit presents a flock of new songs written by Lee David, with the jolly Eddie Moran at the piano, and Sammy Westons a sort of singing and dancing foil. He handles his part well, his main duty being to bring the dimple in the fair Evelyn's cheek into bas relief. For the traditional semblance of a plot in all song revues, Miss Nesbit does a little crystal gazing with a tune as an introduction to each of several numbers. Miss Nesbit has many friends, and her new act held everyone in before the intermission.

Harry Carroll and his numerous charming and altogether delightful Company are held over for a second week which bids fair to be as successful as the first. At the finish, Mr. Carroll breaks away from the piano for a little solo dance that completely wins his audience by its very naivete. Victor Moore then comes along with Grace Carr and a Company in a howling satire of scenes back-stage.

Without peradventure, he captures the comedy honors of the bill.

Miss Juliet added new laurels to her long list of Palace appearances, especially with an impersonation of Belle Baker. The hour was late, and Miss Juliet filled the next to closing spot to vociferous applause. "Gems of Art" closed. No action.

RANDALL.

BLITHE BILL AT THE ALHAMBRA A Diverting Program for Harlemites

Monday night at the Alhambra was a joyous one. A fairly large throng came forth to witness a bright bill provided for them by Manager Munsell. The first act to start the gleeful proceedings was Leddy and Leddy, who seemed to have ignored the eighteenth amendment. They were received with joy for their bold venture and the audience clapped their approval with vivacity. A picture of *Pussyfoot Johnson* proceeded them and got quite a reception, but it did not effect these gentlemen, or their bright spirits. Excuse the pun.

Second on the bill were Bob Nelson and Frank Cronin, two boys who are home-run hitters in the game of song. They started with *Keep a Corner in Your Heart for Tennessee*, and then used *When Their Old Enough to Know Better*, *When My Baby Smiles at Me*, *Tiddly Winks*, *Oh, By Jingo*, and *Solong Oolong*. These two boys certainly know how to handle the popular song, vocally.

A playlet followed, labeled, "\$5,000 a Year," acted by Robert Hyman and Virginia Mann, assisted by Francis Morey and company. The vehicle comes from the pen of Orrin A. Briebly. It is centered about the exploits of a young man, who invited his "boss" home for supper and then asks him for a raise in salary.

Following came Burt Gordon and Gene Ford, a bouyant young man and pulchritudinous young lady. The duo have a lot of patter centered about a vocal lesson that the man of the team is to receive from the woman. Many laughable situations are contained in the routine of the skit.

Closing the first half of the bill is one of the finest dancing acts on the vaudeville stage, namely, John Giuran and La Petite Marguerite. Miss Marguerite has an irresistible personality. They demonstrate the "Apache" dance with all its rough embellishments that seem so to delight the Paris underworld. At the piano is Shea Vincent, who keeps the house orchestra from falling out of the proper tempo for the dances.

Harry Anger and Netta Packer did not open up the second half because of illness of the young lady and Aileen Stanley was rushed up from downtown to fill in the vacant

spot. Her songs are *Argentine*, *Portuguese* and *Greeks*. *Jimmie Shake a Shimmy* (a mean one), *I'm a Jazz Vampire* and others.

Next was the *Santky-Sawyer* revue. The audience was waiting for this splendid act and was not disappointed in it, for it was a huge success.

Of course it is needless to say that *El Brendel* and *Flo Bert* were another hit of the evening. His mechanical dress suit still persists in going all to pieces in the midst of his triumph. My! how that girl, *Flo*, can vocalize *The Valentines* flew about in mid-air, ending the show effectively.

NURNBERG.

EXCELLENT BILL AT THE COLONIAL J. Rosamond Johnson and His Assistants Very Successful

An exceptionally fine bill of nine acts graces the boards of the Colonial this week. Opening the bill are the *Darras Brothers*, equilibrists par excellence.

Second on the bill was *Leon Varvara*, a young pianist who certainly knows how to make his fingers flitter about the keyboard. The routine of his act has been changed quite some, for he has dropped many of the classical selections and has replaced them with melodies of a syncopated nature. He is a splendid pianist, technically proficient.

Following him was *William Garton*, assisted by *Dorothy La Rue*, *Marjorie Young*, *James Hester* and *Jack McMahon*, in the popular sketch called "The Junior Partner." It was very enthusiastically received. Next were *George Bobbe* and *Eddie Nelson* in a pitter-patter act intermixed with a few songs. *Nelson's* singing of *Rock A Bye* and *My Baby With A Dixie Melody* gathered him much applause.

Closing the first half were the *Ford Sisters* with their special musical assistants. The setting is a sumptuous affair and with the addition of the gorgeous and sparkling gowns of the girls, the eye was especially pleased.

Opening after intermission *J. Rosamond Johnson*, colored composer with his aggregation of colored entertainers brought forth some of his compositions in real syncopated style.

The singing of *Under the Bamboo Tree* brings back the days of long ago, and the way this song retains its vigorous, rhythmic appeal is proof that it is one of the real ragtime classics. The banjo playing and the authentic negro swing of all the music is quite irresistible, as the entire audience testified by its hearty response. *Johnson* has surrounded himself with a capable group of musicians and his act deserves all the enthusiasm it brings forth.

After them came *Solly Ward* and *Company* with a side-splitting skit based upon the domestic eruptions that frequently occur in the household. The act was staged by *Al Lewis*. Following them was *Tris Friganza* with her comedy, that did not score in the way that it usually does. *Anderson* and *Yuel* closed the show with a skating turn that was very snappy.

NURNBERG.

VARIETY MARKS RIVERSIDE BILL

Entertainment of Many Kinds on Diversified Program

The *Wilson Aubrey Trio* start off with horizontal bars and a comical make-up. They perform really difficult tricks with apparent ease and *sang froid*, and then present a laughable travesty on a modern wrestling bout. *Davigneau's Celestials* win all sorts of approbation. There are three. One is a mighty clever pianist, one is a singer with a good voice and a clear enunciation, and the other is a demure maiden from the Flowery Kingdom, now-a-days, the Flowery Republic, and there is no doubt but that she can dance, and very possibly excel some with a longer reputation.

Clifford and Willis present their skit at Jasper Junction that will never grow too old to be funny. There is a gentle humor in the old station agent with the cracked voice typical of the New England Yankee seldom portrayed on the stage. *Allan Rogers* is a tenor far above the vaudeville average both in voice and manner. He employs no theatrical tricks, and does not need them to enhance his singing. According to the applause, he could sing all Monday night to that rapt audience. *Santos and Hayes*, two girls with curious building specifications were unfortunately left out of the adjacent column by the humble author of these memoirs. They were one of the hits of the bill with their search for health and figures.

The great *Florence Roberts* comes again to the stage, this time with a furious and suspicious husband and an importunate lover in a sketch called "Blindfolded," all very well received by the guests at the Riverside Monday evening. *Kitty Gordon*, herself, famed throughout the forty-eight States, Europe and Australia for her beauty on stage and screen, sang some pretty songs and exhibited the handiwork of modistes that made wives cheer and husbands groan at the thought of their probable cost.

Jack Wilson, in his usual black-face, ran off with the comedy honors of the program. His confederates are all capable and as clever as necessary. *John S. Blondy and Brother*, and *Spotty*, the acrobatic hound, held everybody in at the finish for some feats of strength, agility and sagacity.

RANDALL.

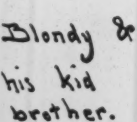
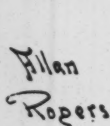
BENEFIT DAY

Vaudeville Devotes May 5 to the N. V. A. Fund

More than 500 theaters throughout the United States and Canada that are affiliated with the Vaudeville Managers' Protective Association joined heartily in a benefit movement, Wednesday, May 5, whereby the gross receipts of the matinees were turned over to the Benefit and Insurance Fund of the National Vaudeville Artists' Association. Two weeks ago at the annual dinner of the V. M. P. A. the resolution was unanimously adopted whereby the managers endorsed the benefit performances.

A rough estimate of Wednesday's benefit ranges from \$200,000 to \$300,000, although the complete total may go away beyond this amount.

RIVERSIDE



By Ed Randall

TEN-ACT SHOW AT THE ROYAL

Ernest Ball Assisted by Maude Lambert Scores

A spring festival of ten acts is at the Royal this week. First on the bill is *Samoyoa*, a Spanish miss, who has an aerial novelty that makes a good opening turn.

Second was *Franker Wood* and *Burnce Wyde* in a satire of Greenwich Village. The act was only fairly received.

Third to appear was *Ed. Gallagher* and *Joe Rolley*. The former is pushed out on the stage in a wheel chair before a curtain that depicts the southern clime of Palm Beach. *Rolley* imitates a southern negro. *Gallagher*, in the chair, with his sophisticated manner confuses the negro with comedy thus worked up.

Following was *Maud Earl*, who appeared in a turn written by herself and the music by *Oscar Frederickson*. Her numbers were *Macushla*, and an aria from *La Traviata*. She has a remarkable voice, one of the best in vaudeville.

The *Kingsley Benedict* sketch, "Wild Oats," followed and was a huge triumph. It is a splendid act. One of the best things on the bill was *Ernest R. Ball* and his winsome wife, *Maude Lambert*, in a cycle of the former's songs. He is the writer of *Let the Rest of the World Go By*, *Good Bye Good Luck God Bless You*, *Turn Back the Universe and Give Me Yesterday*, *Till the Sands of the Desert Grow Cold*, *Love Me and the World Is Mine*, *Little Bit of Heaven*, and others. The audience applauded enthusiastically.

Following was *Tony*, a violinist, who plays nothing else but classical selections upon his instrument. He is a gifted artist and the writer has heard him play better than he did on Tuesday afternoon. "Under the Apple Tree" with *John Sully*, *Ethel Rosevere*, *Carl Byal*, *Muriel Thomas*, and others, were next. *Bert and Betty Wheeler*, also playing the 81st Street, were another hit of the show. The song *Bring Back Those Bygone Days* is a corker and *Bert* and his wife *Betty* put it across delightfully. The *Four Readings*, with an acrobatic tumbling turn, closed the show.

NURNBERG.

ORPHEUM PROGRAM

Lee Kids and Gene Hughes on Bill This Week

The *Lee Kids* (Jane and Katherine) assisted by *William Phinney*, appeared in a new comedy sketch in four scenes called "The New Director," by *Thomas J. Grey*. The children displayed the precocious personalities which won wide fame for them in the movies.

Gene Hughes and Company (*Benton Ressler*, *Estelle Thebaud* and *Mabel Wright*) gave their sketch "When He Came Back" by *Edgar Allan Woolf*.

Harry and Emma Sharrock, the Fair Ground Fakirs, presented the ludicrous novelty "Behind the Grandstand." *Yvette* with *Eddie Cook* and *Kino Trucchi*, entertained nicely.

Tony Hunting and *Corinne Francis* presented the Flower Shop Flirtation, the *Mijares*, *Everest Novelty Circus*, *Elida Morris* and *Topics of Day* complete the bill this week. WALKER.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

<i>Tiddely Winks</i>	<i>Aleen Stanley</i>
<i>Somewhere</i>	<i>Bert and Betty Wheeler</i>
<i>Buddha</i>	<i>Leon Varvara</i>
<i>Jewels of Memory</i>	<i>"Rubeville" Act</i>

COMEDY ABOUNDS AT 81ST STREET Film Feature Also Rounds Out Amusing Program

It is a comedy thing that is predominant at the 81st Street Theater this week, with even the film feature, *Charles Ray* in the Paramount-Artcraft picture, "Alarm Clock Andy" adding further enjoyment to the vaudeville section that was well received.

The audience extracted some laughter from the travesty-ballet the *Stanley and Birne* act offered, there was more hearty amusement in the little comedy-drama, "The Moth" that *Valerie Bergere* and Company presented, while the *Wilton Sisters* added a little more merriment with their closing period, the *Bert and Betty Wheeler* act rounding out considerable merriment through young *Wheeler's* antics, while the C. B. Maddock act, "Rubeville" proved a ludicrous closer that was enthusiastically applauded.

The 81st Street audience is given every chance to see "big time" vaudeville while the film feature section is given as much attention as it is at any of the downtown picture palaces.

The show is opened by *La Dora and Beckman*, a man and woman, who have a gymnastic act that shows careful practice and training. *Dan Stanley* and *Al Birnes* offer their softshoed dancing routine that was most effective.

Miss Bergere has the same cast that has been with her all season, with the moral of the sketch being impressively worked up by *Miss Bergere* and assisting players.

Mae and Rose Wilton sang and played entertainingly, with *Pretty Little Cinderella* proving a song feature that they work up nicely.

Bert and Betty Wheeler were big favorites, with the *Wheeler's* being assisted by *Ben Schaefer*, who is something of a village cutup himself. The *Wheeler's* have changed their act around considerably, with *Bert* omitting his *Charles Chaplin* impersonation altogether.

There are some excellent features in the "Rubeville" act, with the work of *Harry B. Watson* and *Reginald B. Meriville* standing out. The latter has a coking good voice and is quite a factor in the quartette numbers, although Tuesday afternoon he had to sneeze and almost broke up the closing strains of *Let the Rest of the World Go By*.

That vocal number, *Jewels of Memory* was harmoniously rendered by the male quartette.

The *Ray* picture held everybody in, with special orchestral accompaniment by *Constant Denni* and the 81st Street orchestra. MARK.

Vaudeville in El Paso

The Alhambra Theater in El Paso, Texas, formerly a picture house, under the management of S. V. Fulkerson, opened April 24, as a vaudeville house with *Pantages* vaudeville. Big crowds attended the opening performances.

CHICAGO — MAJESTIC

Excellent Bill Is Offered This Week

Just like the weather in Chicago the show at the Majestic opened to a capacity house in goodly order with but a few exceptions. Everything was going along smoothly. No one over-laughed themselves, until—along came the second edition of the *Four Mortons*. Many handkerchiefs were brought into play to wipe away tears of laughter when Sam Morton started to "pan" the Missus. The act got good applause at the introduction of the Morton offsprings, *Martha and Joe*. A mere miss and a lad they got off in wonderful shape. Their singing and dancing was appreciated by everyone.

Steele and Winslow, skating comedists opened the show. Without the falls of one and the costumes of both the act would be a flivver. Just a few fancy strides, none of which were considered difficult to the average theatergoer. All in all they got a fair hand.

Next to the *Mortons* the high honors of the opening show were awarded to *Josephine and Henning*. Their singing and dancing was sublime. Many in the audience who allowed the usual Monday drowsiness to overtake them were alert during the entire act. The act opens with *Leo Feiner* at the piano. *Josephine and Henning* come trancing in rhythm. A song and dance gives way to tremendous applause. More singing and more dancing and the pair have won a place in the hearts of Chicago's theatrical folks.

The Vamp saved the act of *Marino and Maley*, Italian comedians from slaughter. Their jokes were cheap wop (almost) comedy, no class, not funny enough, and when they made a stab at hoakum opera they spoiled all that preceded. With the spotlight centered on *Maley*, dressed in a hoakum Oriental costume, they got over well with *The Vamp*.

Fay Courtney, who got a good spot on the bill, put her act over in fine shape. But *Fay* of the *Courtney* sisters fame needs no introduction. She "vamped" the audience with her melody.

Not the least is to be said of *Henry Santrey* and his syncopated society band of ten. *Santrey's* carefree manner won him a favorable audience. His band is to be commended. The act closes with some of the band on their heads, ears, stomachs and everything.

The *Misses Shaw and Campbell* got away with their act in fair shape and would have done better without the Jazz numbers. Both are classy entertainers but cheapen their act by their jazz songs. They got a fine applause in putting over *Lonesome*.

No one knew what *Ruth Budd*, had in store for them as she was billed fourth as "The Girl with a Smile." *Ruth* enters in a pretty costume and picture hat with a song and dance. Then a maid awaits her in a dressing room center of a velvet drop. As the audience gazed she stripped herself of clothing and revealed a lovely figure. She sang through her gymnastics on the trapeze, and got off in fine shape. The *Silverlakes*, aerial artists finished the bill, as many sauntered toward the exit wearing an attitude of an afternoon's pleasure.

BERENSON.

NEW VAUDEVILLE ACTS

J. Rosamond Johnson Brings Forth a Colored Aggregation

Many who have witnessed the team of *Cole and Johnson* will remember *J. Rosamond Johnson*, composer of the kind of songs of which his race is the originator. This new act of his is called "Syncopation." As the curtain rises two elderly gentlemen and a younger man can be seen standing and sitting respectively at a concert grand piano.

Johnson comes rushing in at the termination of this song and announces that he will play on the pianoforte a "banjo fantasy" derived from the melodies of old southern songs. He tells the audience that the songs of the plantation are the basis of the ragtime song. The composition seems to have been built upon the classical style.

His next number is one from the repertoire of the former *Johnson and Cole* turn—*Under the Bamboo Tree*. It is a snappy thing with African flavor. After his individual work is completed the others of the act come in with banjos and sing a song—*Banjos Three*. At their exit a new face appears. A lanky colored young man dances to *Johnson's* latest hit, *Mamie Jazz*. The dance is done with characteristic steps of the negro.

A very boyish young man enters at this moment with a violin upon which he plays, exquisitely, the *Meditation* from "Thais." He shows considerable talent for the instrument and played this beautiful classic with a depth of feeling. The entire company appears on the scene at this point with various instruments and while the drummer sets up his traps and paraphernalia, the ensemble sings *Just To Be Alone With the Girl You Love*. It is a spirited song with real syncopated embellishments.

As a finale the entire company play the various instruments a la jazz band, the drummer making his drum sticks go through a series of laughter-getting pranks.

Rosamond Johnson is also conspicuous in this part of the act, playing upon a soprano-saxophone. At its opening at the Colonial the act was a huge success. The applause was deafening, but *Johnson's* crowd did not respond with an encore, instead *Rosamond* expressed his appreciation of the applause with words, stating that this is an example of the music that the American negro is contributing to the American school of music.

NURNBERG.

Interesting Wire Walking Act with Emma and Al Frabelle

A rather good looking girl in an abbreviated costume enters and sings a song in a voice that is mighty weak. It is done with the usual shimmy movements. The act then goes to full stage where a young man appears in a tuxedo. They both enter upon a platform and, immediately, go through a series of amazing wire walking stunts.

There are slides, jumps, runs and dancing tricks all done with dexterous ease. A snappy finale is furnished by the duo. An umbrella of the Japanese kind is placed on the wire and he jumps over it without falling off the wire walk. The girl also does a flashy trick, thereby closing the act effectively.

NURNBERG.

"\$5,000 a Year" a Delightful Farce Comedy Fairly Acted

A better cast could do more justice to the playlet that *Orrin A. Brieby* has written, but nevertheless *Robert Hyman* and *Virginia Mann*, assisted by *Francis Morey* and *Company* are passable enough to please the vaudevillites. *Robert Hyman* is a young man who invites his "boss" to his home to have supper. Before the Lord of the Payroll makes his appearance he tells his wife to dress in her shabbiest clothes and make a poorly cooked dinner, so that the visitor will plainly see the difficulties under which the couple are living, owing to the small salary that the household head receives.

After the visitor goes through the third degree from his employee and decides to raise the salary, "wife" appears with a dress that would astonish *Johnny Rockefeller*. She begs the visitor to excuse her cheap clothes. A butler appears bringing them wine. After they have drained the glasses, a maid appears and takes the glasses away. All this confuses *Hyman*. The boss laughs and tells the husband that his wife seems to be able to manage things on his salary, and that he will not get a raise—instead the "bounce" for his falsehood.

As the visitor starts to leave the maid calls out to the woman of the household that Mrs. So and So wants her dress back, and that she wants her pay, and the butler his for the hour that they were working. The "boss" hearing this turns and seeks an explanation. The wife in a pitiful tone tells him that she wanted to make a good impression on her distinguished visitor, and so she went and borrowed these things, etc.

His sternness turns into good-natureness, and *Hyman* receives his "\$5,000" a year.

After the boss leaves hubby asks his wife what all the play is about, and she tells him that the butler and maid and dress were all a stall. That Mr. So and So had entered into the play, so that he would get the raise, and that the next day they were to act the roles for Mr. So and So's boss so that he would get a raise also. (Ain't some wimmin smart.)

The complications are exceedingly ludicrous, and better acting of the individuals would make them more so.

NURNBERG.

Anderson and Yvel Have Good Skating Act

A handsome young man and a bright little miss make up the combination of *Anderson and Yvel*. They open the turn singing a popular song of the day after which they enter into a spirited skating exhibition. He places a derby on his head in a cocked way, and a huge black cigar in his mouth that emits snakelike coils of smoke, and then enters into the jazz-skating dance made famous by *Frisco*, the supposed-to-be originator. A rapid climax to the act comes in the form of a pin wheel exhibition of skating by both. Curtain. It is just the kind of an act that makes a good impression in closing a big-time bill. At present it is in its right place.

NURNBERG.

STAR'S SUCCESS

WON ON MERIT

Edith Stockton Chosen for "Type" Proves Ability

One day in the Essanay studio in Chicago, a hue and cry for a certain feminine "type" for an important feature was raised and the directors were in despair of filling the role when a comely miss, employed in the offices there as stenographer, was haled into the breach. Not only did this girl make a hit as the "type" but displayed unmistakable stage and screen ability and she eventually worked her way to fame and fortune. The miss was *Edith Stockton*, who is now putting the finishing touches to a new feature entitled "Should A Wife Work?" which is being directed by *Eben Plimpton*. Miss *Stockton* just recently finished the feminine lead in another big super-picture, "What Children Will Do," which was written by *Charles K. Harris* and was manufactured by the *Hallmark Company*.

Miss *Stockton* has received a thorough training both for stage work and screen acting. She once worked in stock in *Bridgeport* with *George Walsh*, now a Fox star, and was also a prominent member of the *Alice Brady* cast in "The Fear Market." When the *Flynn's* secret service stories were filmed, Miss *Stockton* was chosen to play the leading woman "opposite" *Herbert Rawlinson*.

Miss *Stockton* prior to coming east to engage in her present picture work, appeared in the *Raymond Hitchcock* show, "Hitchy Koo" in Chicago. She had several flattering offers for musical production but decided to fulfill present film contracts. Miss *Stockton* is of the distinct, striking feminine "type" that directors comb the acting market for and she has been unable to obtain a vacation, due to her offers for immediate picture work.

An excellent likeness of Miss *Stockton* appears upon the front cover of this number of the *DRAMATIC MIRROR*.

HIT OF SHOW

Delyle Alda's Voice an Asset with "Ziegfeld Follies"

When *Ziegfeld's "Follies"* had its successful New York engagement and then took to the road for its annual tour, the press paid special attention to the singing of Miss *Delyle Alda*, prima donna, with the organization. Miss *Alda* not only possesses a fine stage presence but has a voice that is unusual. Some years ago she was regarded as a stage delineator of masculine "types" of the *Vesta Tilley* characterization, her smart clothes and charm of manner stamping her as a masculine impersonator of unusual ability.

Miss *Alda* is regarded as one of the most valuable members of the "Follies" troupe and everywhere she has appeared the critics have complimented her upon her beautiful voice.

Miss *Alda* knows how to make a prepossessing stage appearance and she knows how to sing.

She has recently been the recipient of several offers to go abroad and appear in operatic productions, but is under contract to *Ziegfeld* and will remain with him indefinitely.

IN THE SONG SHOPS

BY MARK VANCE

Progressive Publishers, Inc. Open New York Office—James W. Casey's Latest Hit—New Victor Record Makers—Anniversary Week for Hagen

JAMES STANLEY ROYCE, the well-known song writer and composer as well as business agent for some of the country's millionaires, is making his permanent home in New York. Royce is enjoying life, and when his time is not otherwise employed is getting some new melodies ready for the music mart.

Among Royce's newest

Instrumental Numbers

are the *Panderella* ballet and the *Pantomime*, a clown dance, that have every indication of bringing further laurels to Royce's musical crown. Royce and Frank Gray, former musical director, "La Lucille," are co-jointly turning out some high-class numbers for light opera. It was Royce who wrote the *Missouri Waltz*, Royce's writing name then being J. R. Shannon, with the number in musical form for two years before it became popular, and it was Royce who wrote *Dear Little Mother of Mine*, *When the Gray of the Sky*, *When the Day is Done* and *One Hour Beyond*, under the nom de plume of James Sterling.

Royce marketed the *Missouri Waltz* via the Forster Music Company, which also handled Royce's popular number, *Too Ra-Loo-Ra* that was once a great favorite in one of Chauncey Olcott's shows.

Progressive Publishers, Inc., with home offices in Wheeling, West Virginia,

Are Establishing

a branch in New York and many agencies in principal cities throughout the English-speaking world.

Five numbers are now being pushed hard and it is said that all five are destined to become big hits. *Sweethearts Forever* seems to be leading in popularity so far, but followed closely by *Moonlight in Alohaland*, an unusually good Hawaiian song, and *The Hardboiled Smithy Glide*, the latter being heralded as one of the best jazz-comedy songs ever published. Three numbers are now in process of publication, including *Your Smile*, a high-class ballad; *Happy Heart*, an Indian novelty, and *I Like to Dream*, a novelty fox-trot. Others are in preparation, indicating that this firm is just striking its stride. It is surely most unusual for any publisher to have all numbers of such high quality.

Progressive Publishers, Inc., are listed now and are expected to be

Admitted to Membership

in the Music Publishers' Protective Association within the next few days.

Among the staff writers are Oliver Edwards, professional manager at the home offices; Homer Homars, whose excellent waltz numbers are sure to make his name shine even brighter in the song world; Eddie Marine, who has toured the country a number of times, having been with Gilbert and Friedland last season; and Fred Sloop, Jr., considered one of the best musicians and composers in the country. A recent addition to the staff is Hans Engleman, the composer of high-class music, several hundred of whose numbers have been published by Theo. Presser Co.

A hardworking, ever alert worker is James W. Casey

of the Echo Music Publishing Company, with headquarters in the People's Bank Building, New York, and he burns the midnight oil either booming songs in his catalogue as well as writing numbers that go into the hit column. Casey has just "discovered" a new songwriting star in Betty Bentley, a new writer from the middle-west, who in conjunction with Mr. Casey wrote *Rainbow Isle*, which is proving immensely popular. Miss Bentley wrote the lyrics for the number while Casey supplied the music. This is the number that David Wark Griffith, the picture director, heard and thought so well of it that he approved of it being used as a part of the musical theme for his film production, "The Idol Dancer." So wherever the Griffith picture is shown the number, *Rainbow Isle* is played as an important part of the musical score.

The number had had a splendid sale prior to its exploitation with the Griffith picture but now the demand for it is unprecedented. It is a waltz number and has a strain and sentiment that is in keeping with just the type of spirit brought out in the Griffith picture.

Mr. Casey, by the way, is the writer of that topical song hit of some years ago entitled *Sing Me a Song of the Southern South*. He has written a large number of songs, all going through the "hit" classification.

The Echo Company has

Some New Numbers

that are being boomed or will be released shortly that show every indication of being big winners. One is *Sandy* by John Rockwell, *Tiny* by Charles Burnett, *Down Kentucky Way* by James W. Casey, *Haidee*, an Oriental novelty by Harold Weeks, and *I Ain't Gonna Marry* by two colored writers from New Orleans named Ben Brown and William Jackson. It will be recalled that Mr. Casey is the same Casey who wrote *The Hearts of the World* number which was used wherever the Griffith film of that title was or is being shown.

Robert Clifton Long, baritone,

Is Entering Vaudeville

within the near future, this well known singer having a special program under arrangement that will likely have him playing the Orpheum Circuit prior to appearing in the eastern houses. In Chicago last week he appeared in a recital that brought forth fulsome praise from all of the Chicago musical critics. The *Journal* there stated that Long "is one of the most talented singers of all those who have appeared on the list this season." One of the songs that Long used was a new setting of Dr. Drummond's poem, "The Wreck of the Julie

Plante," with music by G. A. Grapt-Schaefer. The *Journal* also stated that "with the ability he displayed, Long ought to go a considerable distance as an interpreter of dramatic and humorous songs."

Alex. Sullivan, Al Jolson and Lynn Cowan have just finished a number that promises to prove a sensation, entitled *Always Leave Them Crying When You Say Good Bye*. Sullivan's new number styled *I Lost My Heart When I Found You* is proving one of the most popular and substantial hits of the Riesenweber Revue, with Elsie Huber and Nat Mortan introducing it with great success.

Weather may come and

Weather May Go

but William Jerome seems to run like Tennyson's proverbial brook with his song-writing, and the best part of it all is that Billy, as he is best known to the denizens of Tin Pan Alley, weathers the song-writing seasons with unusual success. We had a long talk with Jerome the other day, and he tells many interesting reminiscences of the early days of vaudeville and song-writing in New York that will bear further detail in a later issue. Jerome says we pass through a song cycle, and that it keeps him busy to keep up with its fast-moving revolutions. And each season Jerome steps up to the song-writing plate and whales out a hit.

Speaking of Jerome reminds us that he sang "nut songs" twenty-five years ago, which proves conclusively that the rage of the nut species to-day is bringing nothing new to the vaudeville stage. Jerome has been writing songs consecutively since 1883, and his first "nut number" was published by Will Rossiter, under the title of, *He Never Came Back*. Another of his early "nut songs" was, *He Didn't Split the Wood*.

It was Billy Jerome, his wonderful voice, personality and his own songs that had Tony Pastor drop in at the Bowery Theater where Billy was such a hit and offer him more money to play at Pastor's uptown house than Pastor was paying "teams" and headliners.

But more about Billy Jerome and his eventful life later.

The May Victrola records

Bring Two New Playing

combinations into the Victor list that for a starter will, no doubt, include many more records from their musical workshop. One is the Palace Trio, which includes Rudy Wiedoeft, saxophone; Maria Perry, accordion, and J. Russell Robinson, piano. The other is the Wiedoeft-Wadsworth Quartette, which introduces Rudy Wiedoeft and Wheeler Wadsworth, saxophones, and J. Russell Robinson and Harry Asky, pianos. The Palace Trio plays for its initial May per-

formance, Irving Berlin's *I'll See You in C-U-B-A*, as a fox-trot, which also includes *I'm Gonna Spend My Honeymoon in Dixie* (by Cecil Arnold), and the Wiedoeft-Wadsworth Quartette plays *The Crocodile* as a fox-trot, the number being by Otto Motzan and Harry Asky.

Gene Buck, who has been working day and night grinding out new numbers as well as lyrical material for the new edition of "Ziegfeld Follies," is working in collaboration with Mischa Elman, the celebrated violinist, upon a new opera that is expected to be ready for Broadway production next season. This will mark Elman's first attempt at musical production writing, and what he has done in the preliminary process has Buck greatly enthused over the prospects. The Buck-Elman combination should prove a three-ply winner.

Roscoe Ails' Jazz Band, known professionally as Holtsworth's "Harmony Hounds," are featuring the Daniels and Wilson hit, *Bow Wow* (Puppy Love). It was Saxie Holtsworth and musicians who recorded *Bow Wow* for the Starr Piano Company's phonograph records, and their success with it there resulted in it being accepted for vaudeville. While *Bow Wow* has been in existence but a few months, it is already recorded on no less than twenty-five player rolls and phonographs, and is now regarded as one of the most popular "one-steps" in the country.

Any person dropping in at the Daniels and Wilson sanctum, 145 West Forty-fifth Street, will be amazed at the ingenious interior decorations that greet one's eyes on all sides. All of the unusual effect is for one purpose, calling attention to the firm's latest natural waltz hit, *Indiana Moon*. There are "moons" everywhere and all realistically effective.

Over at the Strand Theater.

Is Carl Edouarde

who wields the baton over the Mark Strand Theater Orchestra and the members of that splendid organization have attached their signatures to a statement that is now in the proud possession of Alber Pesce, the general musical director for the D. W. Griffith film enterprises. This "statement" expresses to Mr. Pesce "our unstinted praise for the artistic and superlative musicianship in which you arranged and synchronized the musical score for D. W. Griffith's 'The Greatest Question'."

This is anniversary week for the MIRROR

And Is Also Anniversary Week

for Milt Hagen's connection with Daniels & Wilson, Inc., music publishers of San Francisco and New York. This young Hagen was formerly salesman and advertising manager of the western office but his aggressiveness, sticktoitiveness and ability landed him in the New York headquarters as manager where he has accomplished wonders for his firm. Milt Hagen introduced an innovation in music publishing realms by his copyright of the firm's advertisements through its many "ads." It is a known fact that some of their advertising leaders have been copied bodily by other firms.

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FACT. IDENTIFY YOUR ACT BY USING
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Taste That Twang and Flavor
of Old Seville That Fan-
dango, Dash and Swing and
the Dreamy Melody of the
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Melody as Clever and Orig-
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BEAUTIFUL
WALTZ SONG

MY ISLE OF GOLDEN DREAMS

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OUR LATEST FIND
MAURICE
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GAVE ME YOU
MOTHER
OF MINE

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I'M ALWAYS FALLING
IN LOVE WITH THE
OTHER FELLOW'S GIRL

By
GEO. W. MEYER & I. CAESAR

DARKTOWN,
DANCIN'
SCHOOL

By
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YELLEN

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THE CLOUDS
ROLL BY

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HOW I PICKED MY SONG HITS

BY MARK VANCE

The Big Song Publishers Tell How They Choose Popular Songs—Orchestras and the Stage Depended Upon Chiefly to Popularize Numbers

THE dream of the song publisher who caters to the topical market is a "song hit." He would rather pick a song success than eat and some publishers have gone without eating a certain length of time in order to put over a number that was a "natural." After a round of the music houses and hobnobbing with them at close range, the conclusion was that the majority of song hits make themselves.

The general public doesn't waste

Any Time Wondering

what song will next hit the market as a favorite demanded by the vaudevillians, the musical shows, the cabarets, revues, burlesque companies, the orchestra leaders, the "mechanicals" (the phonographs and piano-rolls, etc.), as long as one bobs up to meet the fancy. But it's different with the men who write the hits and make them possible. And it is far different from the state of mind the song publisher is in continually, for he is the fountain whence the hit must reach the public universally. He must ever be alert and be a picker that sooner or later must pick hits and he tries mighty hard to be picking a winner all the time.

Picking a song hit, according to some, is

Harder Than Picking 'Em

at the races. We had one of the leading publishers say that if he could find the man who could always pick hits that he would give him a hundred thousand dollars a year. This was one emphatic way that this man had of pointing out that picking hits regularly was impossible, that one might come now and then but to have one man who could slam them over all the time was impossible.

It appears to be a gamble after the fashion of race touting, with some of the men backing "bloomers." But there appears to be a fascination on the part of the song publishers and their aides to get the "hits" out under the noses of the other men who also pride themselves on being "some pickers."

And yet the seasons come and go with their accustomed regularity and with them ride "song hits." Occasionally a "natural" runs into many years' popularity and yet the popularity has its period and another "hit" comes into the fore as its successor. Some of the biggest song hits of modern times have been written by the executives themselves of the song publishing concerns, the "hits" therefore starting within the portals of the publishers and going on to wonderful success through the exploitation channels known to song "producers."

In making the rounds we asked some of the publishers about "hits" and how they picked them, and the opinion was that the "hits" and generally projected into first demand by orchestras in concerts and dance halls playing them first. Of course due respect is given to the stage and the mechanical avenues for their part in making "hits."

"The public is the real judge,"

Said Harry Von Tilzer

"and it is the public after all who pays. The publisher may have some

wonderful ideas about a great song and may work upon it for a long time, only to wake up several months after its release and find that the public doesn't care for it and therefore must be relegated to the classified list of failures. But I find that the quickest way for a song to reach popularity and land in the hit column is through the stage, the artist who sings it, and the musicians who play it, with the dance leader among the

music only. I give the lyrical writer all the assistance I can through the melody in mind and work for harmony on both.

"I figure a hit pretty well

According to Past Performances

with my rustic song hits backing me up on this statement. I have just brought out *When the Harvest Moon Is Shining* and if you will look back over the pages of songwriting history you'll find that I had such hits as *Where the Morning Glories Twine Around the Door*, *In the Evening by the Moonlight*, *Louise Dear*, *My Old New Hampshire Home*, *When the Harvest Days Are Over*, *Jessie Dear*, showing that my judgment in a number in harmony with country life has an appeal not to be denied.

"I am always willing to stand by my judgment in picking hits as also exemplified in *When My Baby Smiles at Me*, which encountered an obstacle in another publisher putting out a song with the same title, but I stuck to my guns and the result is that this very week thirty-five theaters are using the number. And down at Madison Square Garden during the stay there of the circus the number has been a big feature with *May Wirth*."

"It's a trick to pick a hit."

Said Charles K. Harris

"and the man doesn't live who can sit down day after day and pick hits, and if you can find me such a man I'll gladly pay him a big salary. When it comes to having hits, however, I am not a bit ashamed of the long list of successes that I have placed on the market. I have been accustomed to lend my ears and hands to any melody that comes along and have always made decisions on numbers that became registered 'hits' that were scoffed at by others. I have been most successful with ballads, to be sure, for it was the song with the sentimental heart appeal that put the name of Harris at the top of the song ladder. I have always tried to keep my list of songs as clean as possible and have no time to spend with a song that is the least bit suggestive or immoral.

"In all my years of publishing

I Have Yet to Turn

down my first song hit. I know from years of experience about what song I care to take and it doesn't take long for that decision to be made. And about the best comment that I can make upon 'song hits' is a phrase that I have used before: 'You never can tell until you have tried a song out whether it will strike the public's fancy or not, but if it has a catchy title, a story that rings true and an easy flowing melody, then, you have picked a hit.'"

Over at the Jerome H. Remick publishing house

Is Jerome Keit

who is the "picker" of that firm and Keit briefly summed an opinion on "picking song hits," as follows: "We publish a number of songs and the one that has the quickest response gives positive assurance that it is a 'hit.' You can readily tell the 'naturals.' Recently I heard a number played, entitled, *'La Veeda'*, which sounded great to me. I decided that it was a hit as far as the Remick house was concerned and we bought it from the Richmond Company which had it on its list. We are going after the number right but at that it might turn out a 'flop.' With a number over we keep up the exploitation and the boom as long as it has a draw.

"The stage and the orchestra popularize a number quicker than anything. It is amazing the way an orchestra can take an unknown number and by repeated playing of it, with 'requests' elsewhere, and establish it in immense popularity. Many a hit has been started by an orchestra with the stage taking it up later. It is really wonderful the hold an orchestra has upon the public and how easily and quickly a musical organization can place certain numbers into immediate favor.

At the McCarthy & Fisher establishment

Fred Fisher Personally

gave vent to the following: "We've had publishers of all description who have picked hits without any musical education whatsoever. It is my opinion, however, that in order to tell just the melody without the words the man who is a good musician or constructor of melody, has a better chance at picking the big hit. The *Dardanella* melody was brought to me after it was peddled around several of the big publishers. I saw the possibility in the first strain which Johnny Black originated. It was not an accident that Black wrote this melody. It's the trick to pick 'em. It is better picking them than writing them. I have been a songwriter since I wrote *If the Man in*



TED SNYDER
of Watterson, Berlin and Snyder

first to sense the taste of the public for a number that becomes labeled 'a hit.'

"By way of illustration how a song publisher may single out what he believes will be a hit I'll take my latest song *That Old Irish Mother of Mine*, and can show you where it first started popularity by orchestral preference and is now in demand by stage artists. I took it from a thousand melodies that have been at my beck and call and pinned my faith to it from the start. That number was written by inspiration, the lyrical part being written by William Jerome, who dedicated it to his mother, and the melody that I gave the song was one that has been running through my head for a long time. Further proof that a 'hit' is in my grasp comes from the success that Andrew Mack, Walter Scanlan and Larry Reilly are having with it and that runs the gamut from vaudeville to the dramatic production.

"Perhaps my success with 'hits' has been my song writing adherence to the very men who were with me when my first 'hits' were made, namely, William Jerome, who for twenty years has been writing songs and making a great success of it; Arthur Lamb, Eddie Moran and Andrew B. Sterling, who has been co-operating with me in song writing since 1896. Once I wrote both the lyric and music but now go after the



FRED FISHER
of McCarthy and Fisher

the Moon Were a Coon, Peg O' My Heart and I'm On My Way to Mandalay, but I had no say in picking songs until I became my own publisher.

"It was a wise picking judgment on my part when I picked *I'm Always Chasing Rainbows* and I think I picked the right title when I selected *Dardenella* for that hit.

"All my friends laughed at the title of *Daddy You've Been a Mother to Me*, and one sent me a picture of a bearded lady and said 'it's impossible. All I said was 'it is not.' I invented the title, words and music and after picking it out of about fifty songs, can say that this freak title has resulted in a 'dad song,' selling 500,000 copies already. I felt there had never been credit given to dad, so I hope this will make up for lost time.

Fred Fisher says:

"I Look Over Fifty Manuscripts

a day and if I had to take and publish them all I would have nothing but published songs on my hands with little likelihood of a single hit being among them. It's easier to pick winners at the races than it is to pick a song hit.

The Maurice Richmond Company has a young man

Named Jack Robbins

who picks the song hits for that concern and his success in putting over some of Tin Pan Alley's biggest numbers is now song publishing history. Regarding "hits," Robbins said: "We are the first publishers to take an unknown song and go after it as though it were by a recognized writer. Once we are convinced that the tune is there we do the rest. We depend solely upon the orchestra for the success of a hit and do not figure the stage from any standpoint. If the tune hits me, I take a lead sheet and shoot swiftly to some orchestra angles that bring the desired results on the trying out

"The Short Title

is very important and a number that is great for dances can be classified as a hit nine times out of ten. It is the short title that helps popularizing a number for it is easier remembered and easy to write out or mention when a 'request' is made of an orchestra for it. Long titles take more energy for the exploitation and booming that must necessarily entail any effort of any publisher to put over a hit. Short titles make the battle easier.

"Many a great song

Falls by the Wayside

through the selfishness and anxiety of staff men of bug publishers individually plugging their own numbers. They are on the floor and it is only natural that the personal plugging is done. It is often the case where certain publishers have a great tune on their catalogue but they can't get to it as there are other numbers that look like quicker winners and consequently get the plugging.

"Take *Smiles* for instance. That number lay dead in the catalogues for about two years and when I re-

turned from the navy service I dug it up, decided the short title and the number were there and sure enough it was the biggest kind of a hit. The same is true of *Tell Me*, which was apparently lost on the shelves, but I had the belief that it was there and its success speaks for itself.

"It is a positive fact that this song could have been bought for \$10 and



HARRY VON TILZER

A song publisher without a partner

Henry Yerkes, the record man, was one who had such an opportunity. He had it with 10,000 other publications for a year. An orchestra leader, Paul Biese, first played it. The success of the number has been phenomenal.

At the Irving Berlin, Inc.,

Are Several Pickers

which includes Max Winslow and S. H. Bornstein, but the chief "picker" is Irving Berlin himself. And when Berlin starts "picking" there is no uncertainty that he will not put out a winner. He does and it has been his ability to keep in rhythmical touch of the tomes that enables him to write most of his own "hits." Looking back over Berlin's meteoric rise to fame and fortune one will find that it has been Berlin himself who has written the "hits." From the time he placed the sensational popularity winner, *Alexander's Ragtime Band* down to his *I'll See You in C-U-B-A*, Berlin has weathered the seasons financially and otherwise with his numbers.

At the A. J. Stasny offices

The Main Reason

for Stasny's unprecedented success with topical numbers is Mr. Stasny himself. He dominates the Stasny idea to such an extent that in picking songs it is Stasny's judgment, foresight and intuition that brings it to the Stasny catalogue. Mr. Stasny believes in proper exploitation, and while he will always pin his faith to melodies he has found that "advertising pays" and the different ways of bringing a song before the public are all beneficial. Thus summing up Mr. Stasny's million dollar electrical sign on Broadway calling

nightly the attention of the Great White Way's passersby to the Stasny "hits" which Mr. Stasny picked himself, and his page advertisements in the leading magazines and home publications, including the *Saturday Evening Post*, has convinced him that while "hits" can be picked that exploitation and publicity are an important part of the battle.

In past issues of the DRAMATIC MIRROR

Space Has Been Devoted

to the song hit picking of such experts as W. C. Handy of the Pace & Handy Company, whose judgment on a ballad or a "blues" is impeccable, and time and again he has placed a "hit"—an the market.

In fact while he can sense a "natural" through his long connection with the music game it was Handy who, as a writer, brought out such popularity numbers as *Memphis Blues*, *Yellow Dog Blues*. It was Handy who was recently quoted in the MIRROR as saying, "One night between 8 and 11, while we were waiting for the landlady to go out, we (referring Andrew Sterling) wrote *I wonder If She's Waiting*, *Where the Sweet Magnolias Bloom* and *You'll Get All That's Coming to You*. Do you know of any writer that can turn out three hits in three hours? If you do you can get a bundle of money by inducing him to sign up with any one of a half dozen publishers." That is the reason why Handy is some handy picker of hits.

The Gilbert & Friedland firm has

L. Wolfe Gilbert as

a picker of hits as well as a writer of them. And after Wolfe has landed one that looks right to him, it goes to press, and then Gilbert hops out and plugs the number for all he is worth. Right today he is in vaudeville, playing the Orpheum Circuit and naturally booming the leaders from his own shop. It has been Gilbert's policy to watch the "times" and a phrase or an inspiration may come floating out of the air only to plant a song "hit" in his mind.

Ted Snyder of the Waterson-Berlin-Snyder Company says that the general public doesn't give a tinker's eyelash how a hit is picked as long as it reached the stage and the orchestra and meets with its favor. He says song hits move in a cycle and that the firm keeping in alignment with the wheel movement and places the "hits" is the winner. He says that melody right now is the thing, and that every man around the W-B-S shop is on the alert for a tune that may be the overnight song sensation.

Perhaps the best excuse for the

Daniels & Wilson Company

slamming over so many "hits" is due to the picking expertness and songwriting skill of Neil Moret, who in private life is none other than Charles Daniels of the publishing firm bearing his name. Moret doesn't wait for "picking time" to come his way, but sits down and writes a number that is in keeping

with the present song demands and the result is that one hit after another comes from his rapid-fire pen.

In looking over the success of the roadway Music Corporation, one finds the song-picking ability of Will Von Tilzer ever apparent, and in the Joe Morris album there is the judgment of Morris himself that always stands him in good stead picking "hits." The T. B. Harns, Dey & Hunter Company, as well as B. D. Nice, keeps a staff of competent judges who are ever sensing the public demand, with the executives themselves keenly alive as to what sort of "picking" must be done to keep their song lists alive with "hits."

Jack Mills has come to the front

Through Jack Mills

being one of Tin Pan Alley's best little hit pickers. He's always on the search for novelties and believes that a song should have story as well as a musical swing to place it in the hit column. He says "I like the songs with a 'surprise' twist or a 'kick.' Take *I'll Buy the Ring*, for instance. That tells a story about flowers, with a twist to the lyrical sentiment that the public likes. I try for both novelty and melody and in *Pretty Little Cinderella* I have picked up a new subject for songs, namely, a fairy tale theme that is making the song in bigger demand each day. It is a new subject and one that proved well worth publishing.

"Then there is *Manyana* which starts on a Spanish strain and ends in a syncopating originality that outside of establishing it as an instrumental hit has lyrics now that makes it a singable proposition. It is really a wonderfully straight lyric but keeping abreast of stage demands I am getting up a comedy lyric that should bear watching.

"I naturally judge a song in a room, study the lyric, and if it is not too suggestive and ribald, start a preliminary campaign of boosting and popularizing the number. I try small-time vaudeville acts and the picture houses, and go after every angle available to get a full line on the strength of the expected hit. Of course if it is a dance tune then I take it to the different orchestras and find out what their leaders think of it. We must popularize and create a demand."

Jerome Brockman First

started out as parody writer in 1908, his parody on *Dancing Around* proving a general "knockout."

Brockman has just turned loose a new number, *The Girl I Lost* and the story runs that Larry Briers (Briers and Walker) met Brockman coming out of the Gaiety Theater Building (he had to come out some time he couldn't stay in there forever) and Larry asked Jerome how everything was going with him; Jerome said "fine, Larry, only I had a scrap with my girl last night." Larry chided Jerome for being slow and imagine Larry's surprise when Jerome replied "I've got it, Larry, so long," and ducked away. That was the inspiration for *The Girl I Lost*.



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FRANK A. BRADY, Professional Manager

Fashions From The Footlights

BY Mlle. RIALTO

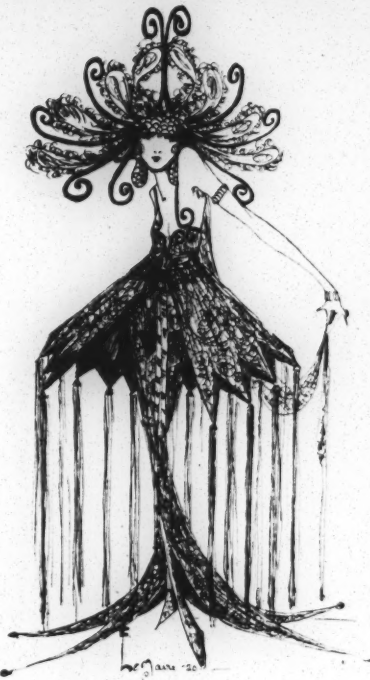
PRISCILLA DEAN (Universal)

The very newest hat with a Parisian touch is a Marie Louise, an imported model of jet straw. Decorated with chantilla lace of Point De Sprig pattern it is particularly well adapted to the youthful face and figure. Jet earring drops at each side lend just a hint of the bizarre that oftentimes is a welcome relief from staidness. For an afternoon promenade to the shops or the tea rooms it is especially suited. It will not detract from a stunning frock but at the same time it will stand out as a chic bit of millinery.



JUNE ELVIDGE

As a prominent motion picture star Miss Elvidge has always displayed a gift for dashing and at the same time comfortable costumes. Her appearance is one of excellent taste whether dressed for the screen or the more modest environment of home. In this photograph she is wearing a Deluxe-knit blouse with a girdle and sash effect of "J. C." embroidered satin ribbon, combined with satin Deluxe ribbon which sets her off to charming advantage. The wide girdles and sashes are very conspicuous in this season's styles, many of which—as in the case of Miss Elvidge—reveal rich butterfly designs.



A charming stage creation originated by Charles Le Maire of Brooks, leading theatrical costumers, is made of black lace on a wire frame from which is hung chenille tassels of green, blue, gold and chartreuse. The girdle ties in front and is of gold and blue. A massive headdress, interwoven with large bands of green iridescent which curl into fantastic shapes, is of gold panels edged with blue ostrich.

A CREOLE maiden, direct from Paris, is Josephine Victor, in "Martinique," just now reviving romance at the Eltinge Theater. And what a gay and joyous la belle Creole is Miss Victor! Her first appearance, after a long absence, was greeted enthusiastically by first-nighters, who found her selection of Parisian frocks decidedly becoming to her dark beauty. Her first dress, made by Pullich, of lovely yellow silk, showed

The Parisian Trend

of fashion in its designing, for it possessed the full, broad lines at the hips, and had a lovely apron effect in ecru lace.

When first this style of gown came 'cross the seas, it seemed as though the apron, usually so distasteful to the fashionably gowned American women, would go a-hunting for wearers, but soon the stage stars, always alert to adopt Parisian fads, brought it into popularity, and now it forms one of the most frequently used additions to an otherwise inconspicuous frock.

Miss Victor wore a lovely wrap of black over her yellow silk gown

Banded in Fur

so as to create the effect of tiers, several inches apart. And wraps in general brought into service last year seem to have found a permanent place in the wardrobe of fashionably garbed femininity. For Spring it is really most essential, for, with the silken frocks being worn, its warmth as well as its smart lines make it a happy choice.

These wraps, banded in fur, are being worn to the theater very frequently nowadays, but Ruby De Remer, recently seen at an after-theater supper party, still elects the Ermine wrap as her favorite bit of covering. Miss De Remer finds that frocks that

Match the Eye

in color are most becoming, so 'neath her Ermine wrap she wore an exquisite evening gown of sapphire blue, brocaded in gold. This gown, which was cut low and featured diminutive shoulder straps, was made along simple lines and, being of a clinging, crepey material, it revealed Miss De Remer's slender lines in charming manner.

An artistic form of headdress was fashioned of sapphire blue tulle, wound about the head and finishing in an airy, graceful bow. The fad of wearing tulle, feathers or head ornaments in the hair is fast taking hold in New York's smart younger set, and when it proves as becoming as Miss De Remer's headdress, it is a bit of ornamentation well worth adopting.

Dorothy Dickson, who brings her charm and dancing skill to brighten "Lassie," has a pretty little song to sing, and so for the first time New Yorkers learned that she possesses a talent for singing that is quite as pleasing as her graceful dancing. Miss Dickson, like most of the characters in "Lassie," is dressed in period costumes which are a joy to behold. They are of the hoop skirted variety, and show clearly the origin of our

Bouffant Frocks

which have taken the town by storm. One of her loveliest dresses—a Schneider-Anderson creation—was made so that the well dressed miss of today could easily add it to her wardrobe of summer frocks, and be attired in Dame Fashion's newest mode.

It was of a delicate shell pink taffeta, full at the hips, with a snug little bodice. With it Miss Dickson wore a lovely shawl, draped about her shoulders, and a pretty little hat of pink tilted in demure yet flirtatious fashion well down over the left eye.

Black Chantilly Lace

is surely becoming quite the rage in afternoon and evening frocks for misses and matrons of all ages and fashions. Gloria Foy recently wore an evening gown of this material in "What's in a Name." It was from the shop of Paul Arlington, Inc. and had the bouffant lines so much in vogue in evening dresses, but possessed an unusual feature in its trimming, which was of silver sequins, embroidered in circles of quite large dimensions in effective placing over the entire skirt. The bodice was of black velvet, and was cut very low in front and back and had narrow shoulder straps of the black velvet.

These early spring days the younger generation seems to find the large hat with little trimming very much to her liking for dressy occasions, while

The Rolled Up Brim

in the small hat serves excellently for

street and sport wear. In many cases this spring, whether the hat be large or small, the eyes of Miss Debutante are visible, for the transparent edge is forming an appealing part of so many of the new hats. The large drooping hat forms a splendid choice for the garden or tea frock, which features ruffles on the dainty skirt. And then the apron effect, when employed in the sheer materials which permit of lace or ruffles trimming on the edge, goes excellently with a broad hat with little trimming. The new metallic ribbons are used with beautiful effect on many of the new hats. They add the necessary touch of color, and all without the appearance of being over-trimmed. The afternoon frock of plain blue, or brown, is made brighter by the addition of metallic ribbon trimming in colorful shades of rose, green, lemon, orange, or in a combination of pastel shades.



DOROTHY LEEDS

This delightful Joseph frock favors youth and simplicity in its fashioning, and as worn by Miss Leeds, one of the prettiest members of the "Florodora" sextette, it exerts an enduring charm. Made of Kumsi-Kumsa silk there is a certain athletic note to it with its roomy pockets, its broad belt and its short sleeves

THE YEAR'S BIG PICTURES AND THOSE WHO MADE THEM BIG

BY JOHN J. MARTIN

Eight Productions Which Stand Out Conspicuously Among Recent Film Releases—The Elements That Combine to Make Them Worth While



Yama Mato as the Oriental villain of Marshall Neilan's "The River's End" (First National)

IT has been said many times that the surest of all possible ways to arouse ire and incur hostility is to collect an anthology. Whether it is "Twenty Thousand Best Poems" or "The World's Best Short Stories" or "Masterpieces of Great Musicians," there is certain to be somebody's favorite omitted and somebody else's pet abhorrence included.

Exactly the same conditions apply to compiling a list of the year's best pictures. Therefore be it known here and now that this list is intended to be in no way dogmatic; it is simply my opinion from my own observation, and everybody is perfectly at liberty to disagree as violently as he chooses. If you think it is absurd to leave out all mention of such a fine picture as "The Undertaker's Revenge" or "Where Is Your Father-in-Law?" or "The Strange Case of Tootsie Coughdrop," blame it on my inexorably bad taste if you will, or if you are more charitably inclined, try to believe that I have never seen the picture.

I am sure not to be alone in my choice, however, for every picture I have chosen has been a popular success from the box office point of view, and this after all is the most infallible test. But

This Consideration

has played no part at all in my judgment. I have based my choice in every case on what I consider to be the artistic merits of the picture. For one thing, I demand in my favorites some relation to life as it is lived, some element that makes me laugh

when the characters in the story laugh and weep when they weep—"human interest" is what it is generally called, I believe. To me no picture is worth while unless it has this quality. And it is on this ground that I have rejected several films that have attained a certain popularity. But it is a fact that few, almost none, do attain popularity unless they contain this vitalizing property, this something that touches you "where you live."

I shall top off the list with William Fox's "Evangeline," not because it is the best of the year (I should hesitate a long time before calling any one picture the best of the year), but because it came first chronologically, I believe. There are

Many Reasons

why "Evangeline" is eminently worth while. In the first place, of course, there is the immortal poem of Longfellow which forms the basis of the action. It is a poignant thing that will wring tears from the eyes of the hardest of "hard boiled eggs."

The film version has clung faithfully to the original, and presented the beautiful tragedy of Acadia in a form so vivid that it lingers in the memory for many days. In the second place, casting Miriam Cooper in the title role was little short of inspiration. Lovely to look at, graceful of movement, and simple of method, she made this maiden of long-ago romance assume a new life, a new reality. In the third place and perhaps most important of all, R. A. Walsh adapted and directed the picture. He approached his dual task with a fine sense of the poetry of the situation, as well as of its dramatic value. The settings and the photography were full of atmosphere, and the subtitles (things that have ruined scores of pictures!) were gleaned largely from the Longfel-

low poem. Altogether there was very little to cavil at, and very much to praise in "Evangeline."

It is strange that in spite of the repeated labor of dramatists over a period of many years, no satisfactory stage version of "Evangeline" has been made.

There have been

Many Attempts

to screen the classics and some of them have been unqualifiedly successful. On the other hand some of them have not. And while it is a commendable effort to try to put the greatest pieces of our literature into celluloid form even if the result is not altogether satisfactory, it is much better to accomplish the desired end. Surely R. A. Walsh has done this very thing. He has filmed an ever-loved poem in a manner entirely in keeping with its true value.

"Soldiers of Fortune" is probably next in chronological order. To any one who has read the

Richard Harding Davis Novel

from which the photoplay was adapted, it is obvious that here is excellent material for a virile, stirring tale of adventure. And Allan Dwan's production of the story for Realart is just that. Here again as in the case of "Evangeline," the story is of first rank. To say that it was well played is merely a waste of breath when you recall that the cast was made up of Norman Kerry, Pauline Stark, Anna Q. Nilsson, Melbourne McDowell, Wallace Beery, Wilfred Lucas, Herald Lindsay, Ward Crane, Frank Wally, Fred Kohler, Philo McCullough and Ogden Crane.

There was criticism from certain quarters when the picture was released, of the "inexcusable liberties" Dwan had taken with the story. He had introduced aeroplanes and several other modern devices that were

unheard of in the days the novel was written. Quite true, but unless the picture was to be made a costume production with the women dressed in the styles of 1890 or thereabouts (which heaven forbid!) there was nothing else to do but modernize it.

Suppose a revival of "Zaza" were to be made. Do you think for a minute Zaza would get into her carriage in the last act, whip up her horse, and drive away? Not unless laughter was the result desired. It



Nazimova as the captivating heroine of "The Brat" (Metro)

would be ridiculous to suppose that a prosperous Broadway star did not possess a Rolls-Royce or a Pierce-Arrow. If, by any chance, she didn't she would certainly travel in a taxi. The modernization of warfare in "Soldiers of Fortune" is much the same proposition, and no amount of criticism on that score can convince me that it is not one of the best pictures of the year.

Everybody loves

Tales of Adventure

in spite of any heated arguments to the contrary. Give a volume of romantic vicissitudes to the most ossified wearer of the horned-rimmed spectacles, and watch the result. He will thrill with the hero's bravery and become terrified with the villain's machinations and melt into liquid tears at the trials of the heroine, deny it though he may. And what more can anybody demand of a romance?

In "Soldiers of Fortune" every necessary ingredient that goes to make for interest and entertainment is present, and Allan Dwan has brought out all the light and shade of the story in his quite efficient production.

And now we come to "The Brat."

A picturesque balcony scene from Allan Dwan's production of "Soldiers of Fortune" (Realart)





John Barrymore as the fiendish Mr. Hyde in the Paramount version of "Dr. Jekyll and Mr. Hyde"

One of the most extraordinary events of this or any other year in

The Entire Realm

of the drama, stage or screen, is the fact that Nazimova, a Russian woman of great tragic power, should undertake to play a light American comedy part written by and for a very American young person named Maude Fulton, and play it far better than Miss Fulton herself. Nazimova, who suggested the exotic, the intellectual, the morbid, as a very, very young and sprightly chorus girl in an American cabaret! It was unthinkable. A gasp went up from the entire mass of cinema enthusiasts at the announcement.

But lo and behold when Metro released the picture there was a different tale to tell. There was not a trace of the old Nazimova, the protagonist of Ibsen; here was a new creature, a minx, a witty, devilish, little bit of femininity, modern, wholesome, American to the core. Before such art as this one can only stand in awe. "The Red Lantern" and "Out of the Fog" and in fact all of her previous pictures had been of great merit, but "The Brat" was a revelation. When full homage has been paid to Nazimova, however, there is not a great deal left to be said of the picture. It was capably acted and directed and made excellent entertainment, but its story was a handicap. Younger brothers may be dissolute and insult girls and rob safes, and heroines may arrive in the nick of time to prevent safes from being robbed—the daily papers tell us of such things occasionally—but it is such stuff as plays are made of, and has little bearing on real life. Nevertheless, so enthralling is Nazimova throughout, that nothing else really matters.

In "The Heart of a Child," the

Newest Picture

in which she has appeared she also has a role far from the sort of thing that one has been accustomed to associate her with. But after the big surprise of "The Brat" nobody is in the least astonished at the delightful way she plays a little English girl. Several years ago, a production of Ibsen's "The Wild Duck" was made in a Broadway theater and it was Nazimova who essayed the part of the fourteen-year-old girl about whom the play centers. Her work was in every way remarkable. She

was a child through and through, her walk, her voice, her thought processes. But a child in an Ibsen drama is a very different matter from a young girl in a comedy of today. And so, in spite of its story, in spite

Herbert Rawlinson, the detective hero of the Flynn Series released by Republic



of any other objections that the supercritical may see fit to bring forward, "The Brat" is a significant achievement.

Another Picture

in which the story leaves much to be desired and which in spite of this fault is well worth being classified as a "best picture," is "Water, Water, Everywhere," in which the genial Will Rogers is the point of particular interest. Rogers had made several other pictures for Goldwyn previously, but it was not until this release that his distinctive personality became fully adjusted to the camera. "Almost a Husband" and "Jubilo" were without doubt good entertainment, but Will Rogers himself became a big screen person, a character to be reckoned with, in "Water, Water, Everywhere." The story was a rather unconvincing thing dealing with prohibition, but you didn't realize any shortcomings in it until you got home and the spell of Rogers' smile had worn off.

A few years ago such a feat as filming a smile would have been deemed an absurdity, but with the able services of Clarence Badger, Goldwyn has accomplished this "absurdity" and made it a phenom-

enal achievement. It really doesn't matter what Rogers plays; it is his personality that counts. And the first picture to give this personality full rein is undoubtedly a worthwhile picture.

One of the most thrilling and intense pieces of photodrama that the screen has yet seen is Marshall Neilan's

First Independent Release

through First National, "The River's End." Neilan has always done good work, and something of first rate quality was expected of him when he started out on his own, but "The River's End" passed all expectations. Here, once more, a very interesting novel formed the starting point of the production. James Oliver Curwood knows what he is writing about when he writes about the Canadian Northwest, and Neilan has done his work full justice in every way. More satisfying scenery, better photography, clearer and more direct narrative may be possible in films, but to date it has not been achieved.

An exemplary cast also adds to the picture's numerous good quali-

would be difficult to think of a better rounded picture than this, being as it is, well acted, well directed, well photographed, and well written.

Neilan has one point in his favor that many directors cannot lay claim to; he has served

A Long Apprenticeship

as an actor in film plays. As a result of this experience which extended over several years, he is equipped to bring out the very best that his cast is capable of. When a group of able actors is assembled and put into the hands of a man who can make full use of their ability, the result is bound to be noteworthy. That is exactly what happened in "The River's End." Neilan has availed himself of every resource at his command, and as a consequence has turned out a finished piece of work. The most conspicuous point of merit in the production is this perfection of balance.

And now we come to two pictures which in one sense of the word should not be called "big pictures." They are both quite little pictures, containing only two feels each. I refer to the series of comedies which

Mrs. Sidney Drew

is making for Pathe, and the series of stories dealing with the adventures of Detective Flynn which is being distributed by Republic.

Mrs. Drew has long been known to the film world as a producer of a certain type of comedy that is unique in its field. Her plays of domestic life in which she appeared with her late husband were considered little short of classics. These new pictures are even better than the old ones. There is a homely appeal about them that brings a lingering smile and a happy chuckle in spite of yourself.

The past year has shown a remarkable improvement in all types of short comedies, but to my mind at least, Mrs. Drew has touched the highest point that comedies have yet reached. She is very fortunate in securing an actor of John Cumberland's ability to interpret her central character. Though a recent addition to the screen he is a most valuable one, as his work in the amorous husband in Mrs. Drew's series testifies.

In the

Third of the Series

which is shortly to be released, Mrs. Drew herself will play the title role,



Will Rogers waxes philosophical over soda fountain beverages in "Water, Water Everywhere" (Goldwyn)

that of "The Temperamental Miss Vaughn." It will be an interesting experience to see these two clever comedians working together, both with that calm, controlled sense of comedy that provokes smiles rather than loud guffaws, but that remains in the memory long after the more boisterous forms of buffoonery have been forgotten. To be sure, the days when custard hurling was a necessary part of all film fun are past and gone, but such delicate, human, really understandable humor is very rare indeed.

The stories in themselves are human bits of everyday life, adapted from the "After Thirty" stories by Julian Street. Mrs. Drew has adapted them cleverly, and produced them faultlessly. Surely the matter of brevity cannot prevent them from being called big. To date only two of them have been released, and of these the second, "The Stimulating Mrs. Barton," seems to me to be the better. But all eight will be excellent, so take your pick.

The Flynn series of

Detective Stories

mark a high standard for short subjects of a non-comedy type. They are simple and direct and hold the interest breathlessly from start to finish. Many a multiple reel feature has contained less plot and less interest. Much credit for the success of these subjects is due to Herbert Rawlinson who carries the principal character throughout the series in a very able manner.

As in the case of the Mrs. Drew series, all of the eight pictures which comprise the series have not yet been released, but from the merit of those which have it is safe to recommend them all. "The Silkless Banknote" is a representative one, if a single title must be selected.

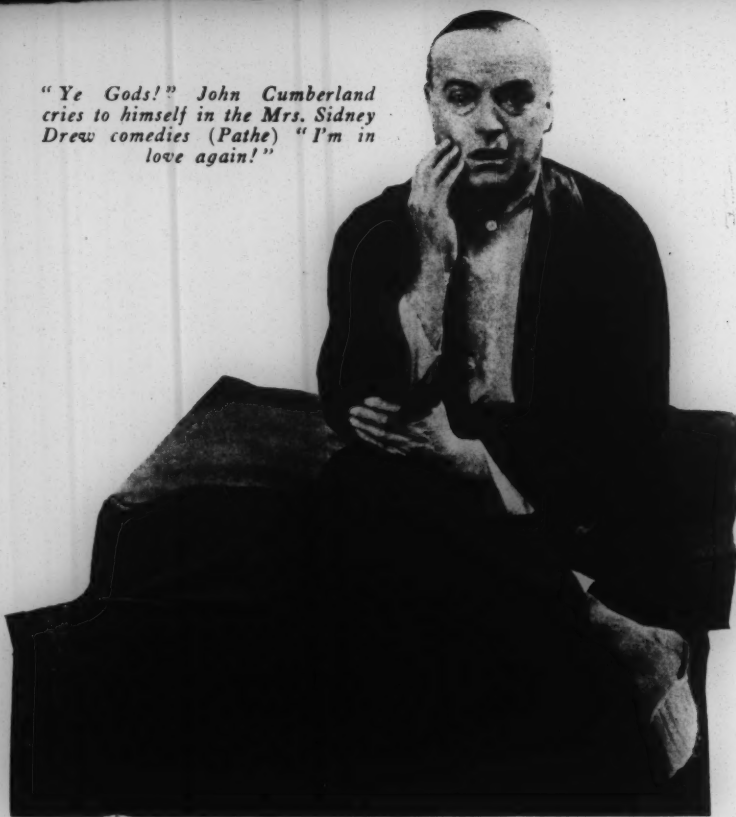
The most recent feature picture to attract a great deal of attention is the Paramount-Artcraft film version of "Dr. Jekyll and Mr. Hyde," in which John Barrymore performs veritable miracles. As is often the case, much raving on the part of enthusiasts made me quite skeptical, and it was with

Grave Misgivings

that I slid into a seat at the Rivoli to judge for myself. Needless to say, though I had come "to scoff," I "remained to pray."

Never have I seen a more weirdly convincing piece of acting. The

"Ye Gods!" John Cumberland cries to himself in the Mrs. Sidney Drew comedies (Pathe) "I'm in love again!"



transformation of Barrymore from the kindly and gentle Dr. Jekyll to the fiendish Mr. Hyde is more than a trick of photography and skill at make up. The whole mind of the man seems to change before your very eyes. It is uncanny. I have never seen anything on stage or screen to compare with it.

As a spoken play "Dr. Jekyll and Mr. Hyde" is rather second rate melodrama. It would never have achieved any success if it had not been for Mansfield. As a film play, at least in the Barrymore performance of it, it is grotesque fantasy, gruesome and impossible if you will, but intense and gripping. I am sure that even the gum-chewing maiden who advocates "The Strange Case of Tootsie Coughdrop" and the wild-eyed youth who is an avowed champion of "The Undertaker's Revenge" will agree with me that here is a big picture.

It is as thrilling

As Any Revenge

that could possibly be contrived by even the most imaginative and fiend-

ish of undertakers, and provokes as much wonder and as many tears as any adventure Tootsie could ever find herself involved in.

Barrymore has long been a favorite screen figure, but it has always been in the lighter vein that he has won his friends. Now his earlier work would probably seem a bit tame, a little lacking in force, for in "Dr. Jekyll and Mr. Hyde" he has established himself as an actor of a very different sort.

And here I shall end my list. "Oh!" exclaim the aforementioned gum-chewing maiden and wild-eyed youth, "you haven't said anything about—" No, my dears, I haven't, and shan't. "Broken Blossoms" and "The Miracle Man" and "The Right to Happiness" are matters of history.

To be sure, in "Broken Blossoms"

Lillian Gish

touched the highest point she has ever reached either before or since, as the wretched little child of the underworld. To be sure also Griffith obtained photographic effects that have

never been surpassed. "The Miracle Man" and "The Right to Happiness" had other things to recommend them, too. But we have heard a great deal about all these things, and it is a mere waste of words to repeat them.

And "Back to God's Country" and "Behind the Door" and "23½ Hours Leave" and "The Copperhead" and quite a number of others are well worth mentioning. Surely the settings alone in "Back to God's Country" were worth a long trip and a big price to see, not to speak of the good acting of Nell Shipman and her associates, and the tense and interesting story.

"Behind the Door" was a thriller of thrillers if there ever was one. Hobart Bosworth did a masterly piece of playing and the production was

Exceedingly Well Done

One of the most ghastly scenes the screen has ever seen occurs in this picture, where Bosworth has at last got his enemy into his hands and determines to wreak his long awaited revenge. Though the onlookers do not actually see what he is doing, it is perfectly clear that behind the door he is skinning his enemy alive! It is reminiscent of the horrors that Holbrook Blinn used to produce at the Princess Theater and it is just as artistically done.

As for "23½ Hours Leave," the delightful personalities of young Douglas McLean and Doris May made of it a highly enjoyable bit of light comedy. It was staged with the care that usually characterizes Ince productions. Big things are to be expected from this pair of young actors if they continue the pace they have set themselves.

Then there was "The Copperhead." Lionel Barrymore by force of his unusual

Power of Characterization

made the story poignant and telling. The production was made with full appreciation of the task involved and the supporting cast, particularly Doris Rankin, played very well indeed. It is the sort of picture that brings tears to the most unwilling eyes.

All of these are certainly very sure indications of the growth of the art of the screen, and are to be recommended unhesitatingly, and undoubtedly there are many others that are qualified to compete for the title of the best pictures of the year. But as for me, well, I've made my choice, and I'm going to stick to it.



One of the many beautiful views of the little Acadian village which forms

the background for most of the story of "Evangeline" in the Fox production

"THE FALSE ROAD"

Niblo's Directing and Enid Bennett's Acting Are Great Combination of Paramount Play

Produced by Paramount-Artcraft. A Thomas H. Ince Production. Scenario by C. Gardner Sullivan. Directed by Fred Niblo. Star, Enid Bennett.

Betty Palmer.....Enid Bennett
"Pickpocket" Roger Moran.....Lloyd Hughes
"Sapphire" Mike Wilson.....Wade Boteler
"Frisco" Minnie.....Lucile Young
Joshua Starbuck.....Charles Smiley
Mother Starbuck.....Edithe Yorke
Crook Chauffeur.....Gordon Mullen

At the Rialto, this week, the Paramount-Artcraft Company offers an attractive subject in "The False Road," which is a "crooky play" that has Enid Bennett, superbly enacting the role of a bank robber, a female crook who tackles the thickest of vault doors and by a new way of obtaining the combinations, opens the door and quickly extracts its treasures.

Of course there is a pretty love story, adroitly woven in pantomimic action before the camera that keeps the dramatic tensiety running high

right up to the very end where we see a country home in a snowfall that is the most picturesque and realistic of its kind yet photographed. Of course Miss Crookess and Mr. Reformed pickpocket start life anew as husband and wife and with the false road left behind.

Fred Niblo has done himself proud in the directing and has made the Sullivan script fit Miss Bennett like a glove.

The cast is splendid. Lloyd Hughes as the reformed pickpocket acted well his part, while Wade Boteler's "master kind" portrayal of the head of the thieving colony was a gem throughout.

But the feature is Miss Bennett and she adds another laurel to her photoplay wreath.

It is a story that has a moral that cannot be denied in any community.

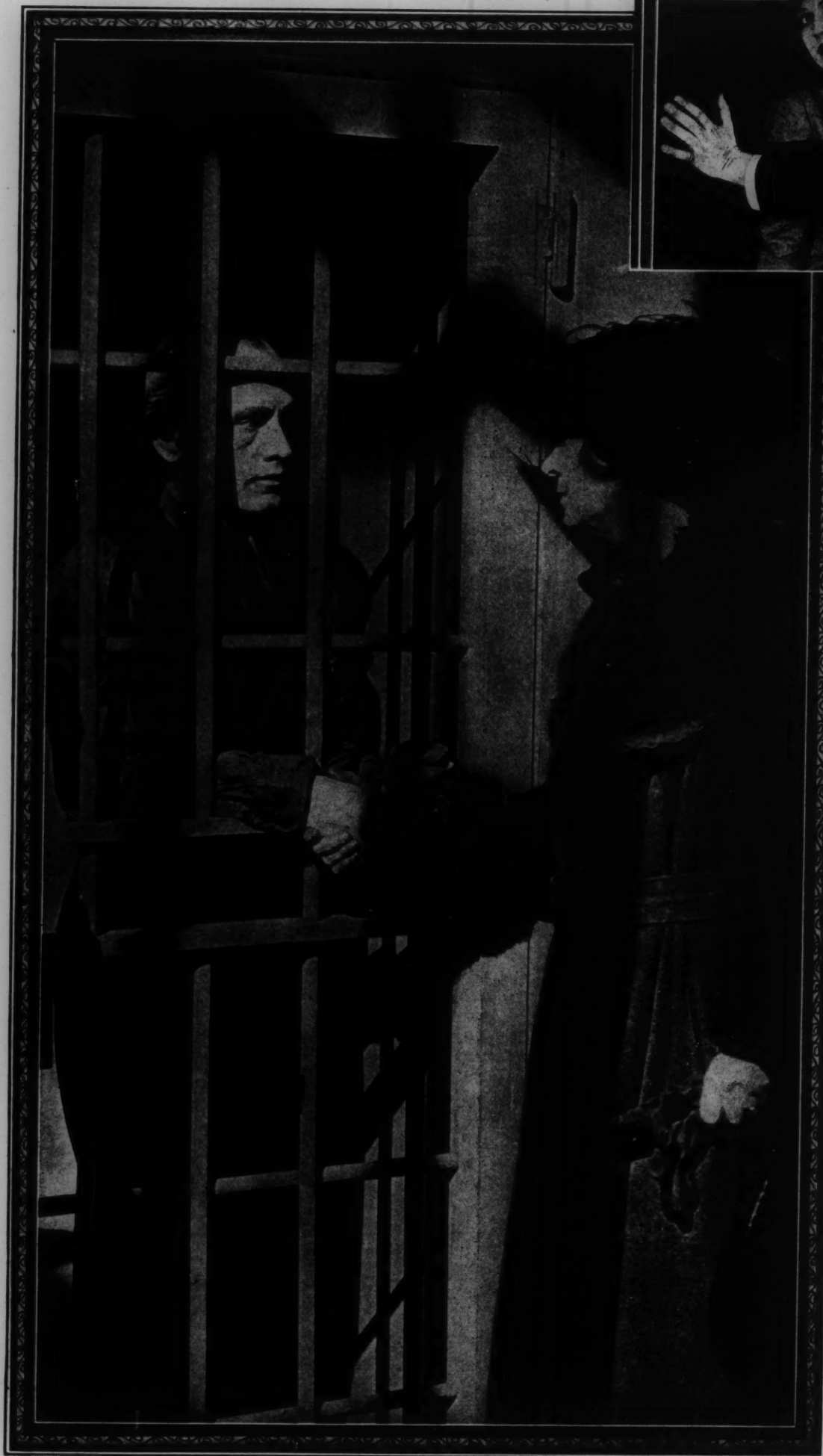


Enid Bennett questions the value of the use of more than 2.75 at a crucial moment

Enid Bennett is predisposed to theft of jewelry in "The False Road" (Paramount) but she is converted to righteousness in the end

There's a deep bond of sympathy between William B. Mack and Helen Ware in "The Deep Purple" (Realart)

Vincent Serrano as the villain intimidates Miriam Cooper while seeking valuable information



"THE DEEP PURPLE"

R. A. Walsh Makes Fine Production for Realart

Adapted from the play by Paul Armstrong and Wilson Mizner. Scenario by Earl Browne. Picture presented by the Mayflower Photoplay Corporation. Directed by R. A. Walsh. Released by the Realart Pictures Corporation.

Doris Moore.....	Miriam Cooper
Kate Fallon.....	Helen Ware
Harry Leeland.....	Vincent Serrano
Pop Clark.....	W. J. Ferguson
William Lake.....	Stuart Sage
Gordon Laylock.....	William B. Mack
Connelly.....	Lincoln Plumer
Flossie.....	Ethel Hallor
Billy.....	Hal Horne
Phyllis Lake.....	Lorraine Frost

The Realart Company is marketing the Mayflower's production of "The Deep Purple," which is styled an "R. A. Walsh Special," and which is a feature that will stand up anywhere on its production and general directing presentment. Perhaps Laylock couldn't exactly be styled a "crook," but he had a blot that placed him in bad light with the authorities.

In the film one watches two men in their dramatic meetings. R. A. Walsh in his general arrangement of the continuity demonstrates why he is one of our best directors.

And the cast bears up wonderfully well under Walsh's directing. There are Miriam Cooper, Helen Ware, Vincent Serrano, William B. Mack and W. J. Ferguson. They are all good and make each part an asset that will establish the picture in good graces anywhere. The portrayal of the old man who is as crooked as a dog's hind leg and would steal pennies from a blind man is perfect. As Ferguson is a bully good good actor he makes much of a role that would fall short in less experienced hands.

While Miss Ware is convincing and earnest as Kate Fallon, the reformed "bad woman," Miriam Cooper is the principal feminine figure. She plays the innocent country girl who falls into the web of the city crooks and her naturalness, charm and simplicity stand out all the way.

The direction is ever prominent and not a thing has been left undone by Walsh in making the story run eventfully until its end.

"WHY CHANGE YOUR WIFE"

A Most Sumptuously Staged Paramount-Artcraft Film

Directed by Cecil DeMille. Story by William DeMille. Scenario by Olga Printzlau and Sada Cowan. Released by the Paramount-Artcraft Corporation.

Robert Gordon.....Thomas Meighan
Beth Gordon.....Gloria Swanson
Sally Clark.....Bebe Daniels
Radloff.....Theo. Kosloff
The Doctor.....Clarence Geldhart
Aunt Kate.....Sylvia Ashton
Harriette.....Maym Kelso

When the Famous Players-Lasky Company inducted the Criterion Theater, New York, into a straight picture policy and the Paramount-Artcraft executives dressed the well known playhouse up the initial film feature chosen was Cecil DeMille's "Why Change Your Wife?"

It is a picture that required time, money and patience and it has a cast that holds up the action throughout superbly. Thomas Meighan, Gloria Swanson and Bebe Daniels are the "eternal triangle."

First the husband and wife are played by Mr. Meighan and Miss Swanson. Mrs. Gordon (Miss Swanson) seems old fashioned in ideas and doesn't gibe harmoniously with her husband on things theatrical, musical and the modes of dress and custom and ere you know there is a big row. The matrimonial sea overturns the Gordon boat and a divorce ensues. Gordon (Mr. Meighan) remarries, the second wife being Sally Clark (Miss Daniels), and for a time

their connubial bliss knows no bounds. Then comes the sad awakening.

Mrs. Gordon overhears gossip that has her the principal topic. She declares she will show them, and goes in for extremes in living. She shows up in a new role and light before her husband at a fashionable watering place. Quickly comes another tangle. Finally Gordon and Mrs. Gordon No. 2 reach the point where Mr. Gordon rushes off to New York. So does Mrs. Gordon No. 1, though neither knew the presence of the other on the train until the starting time. An accident forces the first wife to take her ex-husband to her own home. His condition is critical yet the second wife makes every effort to have him removed. There is a big fight between the wives, in which the first wife used strategy that resulted in the man remaining where he was. Another divorce enables the course of true love to run smoothly between the Gordons, as it was when the story started.

DeMille has staged some wonderful scenes. The bathing pool interior is worth seeing thrice. And all of his interiors are away from the stereotyped. He has picturized New York life right up to the very minute. He has left nothing undone to make it move with smartness, vim and vigor.

It is a case of talking things over for Gloria Swanson and Thomas Meighan and clear sailing does not seem to lie ahead



Thomas Meighan does a notable piece of acting as the young husband in "Why Change Your Wife" (Paramount)—forceful and convincing



"A MAN THERE WAS"

Victor Seastrom Gives Fine Performance in Radiosoul Film

Story adapted from Henrik Ibsen's "Terje Viken." Directed by Victor Seastrom. Radiosoul photoplay.

"A Man There Was" is a powerful story of the sea. The picture keeps the spectator completely fascinated, because of its picturesqueness, story quality, interpretation, action and splendid direction. The star is Victor Seastrom, an American, whose work in America is very little known. In Europe he is hailed as a genius.

Not alone is he a splendid actor, but he is also a director. His ability as a director is shown clearly in this film. We are told that the scenes have all been taken in Scandinavia, about the rugged coast of that northern territory.

In this picture Seastrom appears as a lover of the sea. He sails away on

a long journey and upon his return he finds a babe awaiting him in his abode. Becoming fascinated with the child he decides to give up his wanderings on the briny deep.

At this time a neighboring country blockades his own and while attempting to get through the blockade he is captured and sent to prison by the captain of the sloop that captured him. He begs the captain to release him crying that his wife and babe are starving and waiting for his return.

Years pass by and he is released. Returning to his house neighbors tell him that his family perished from starvation some time ago. His heart is broken. He decides to spend the rest of his life alone, as a hermit. Time flitters by and on a stormy day he hears a cry for help. Rushing into his skiff he goes to the rescue. After everything is safe for those in peril he discovers that one of those in peril is the captain that many years before sent him to prison. Half-crazed he is about to kill them when the captain's babe appears. The sight of the child brings him back to his senses and, calmed down to the proper degree, he forgives.

At last the tides have turned and Terje Viken (in the background) sees his revenge near



A MAN THERE WAS



Victor Seastrom as Terje Viken in "A Man There Was" (Radiosoul) plans an elaborate revenge on the man who has thrown him into prison

"DOLLAR FOR DOLLAR"

Frank Keenan in Pathe Drama of High Society

Story by Ethel Watts Mumford. Directed by Frank Keenan. Produced by Frank Keenan Productions, Inc. Released by Pathe.

Marcus Gard.....Frank Keenan
Mrs. Marteen.....Kathleen Kirkham
Dorothy Marteen.....Kate Van Buren
Victor Mordaunt.....Harry Van Meter
Teddy Mordaunt.....Jay Belasco
Mrs. Mordaunt.....Gertrude Claire
Lewis Denning.....Larry Steers
Thomas Brencherly.....Harry Kendall

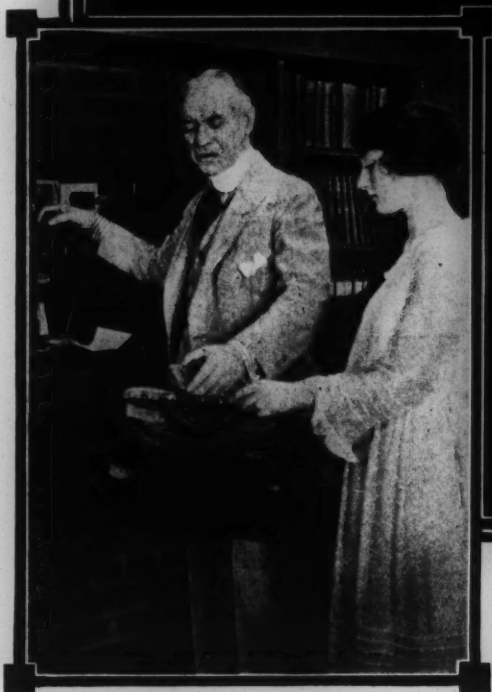
Frank Keenan has appeared in better pictures than "Dollar for Dollar," but his work in this vehicle is of the same high standard as he has added to others. Probably the most interesting thing about Mr. Keenan is the splendid character studies that he brings forth. In this picture, as in others, he adds this delightful ingredient.

With the capable assistance of Elliott Howe, Keenan has given "Dollar for Dollar" intelligent, careful and thorough direction. In the telling of the story there is no lost motion; the

characters develop, as well as the plot. The exterior scenes are worthy of particular mention. The rugged artistry of Mother Nature is shown in the views of the camping party, taken in the mountains of Southern California, about the picturesque Bear Valley.

As the tale goes on to tell, Keenan, as a shrewd powerful man of big affairs in the business world, has a reputation for honesty, but really is a criminal. The widow of a man he has ruined blackmails him. She considers it as much her right to cheat as he does. Keenan falls in love with the blackmailer, because of her beauty, and reforms a bit.

The story leads up to a rushing climax in which an insane wife who escapes from the asylum kills the man who ruined her life. Everything turns out all right in the end and the usual forgiveness is in order.



Frank Keenan in "Dollar for Dollar" (Pathe) gives his valuable papers to Kate Van Buren for safe keeping

Harry Van Meter is absolutely bowled over by the realization that Frank Keenan has ruined him financially in "Dollar for Dollar" (Pathe)

"LOVE WITHOUT QUESTION"**Rolfe-Jans Melodrama Full of Mystery and Suspense**

Story by C. Wadsworth Camp. Directed by B. A. Rolfe. Jans Picture.

Katherine.....	Olive Tell
Robert Blackburn.....	James W. Morrison
Silas Blackburn.....	Mario Majeroni
Carlos Paredes.....	Ivo Dawson
Dr. Groome.....	Charles Mackay
Robinson.....	Gordon Hamilton
Mario.....	Peggy Parr
Jenkins.....	George S. Stevens
Howells.....	Floyd Buckley

The element of mystery in "Love Without Question" is enormous. Suspense piles itself incessantly into every reel that flickers across the silver sheet. The question in this photoplay is the same that has been asked in other pictures of its kind—who killed cock robin?

The action is at high tension throughout, so much so that the spectator at the end is mentally exhausted from guessing who the murderer can be. We have never witnessed a picture that held the attention of the audience more than this cinema concoction. The producers have found every possible ingredient that creates suspense and mystery and have put it into the melodrama.

Olive Tell plays the leading role with much authority. Her charming personality stands out prominently. The others in the cast do justice to their parts.

The story is centered around the death of Silas Blackburn, who was murdered in an abandoned room.

Detectives are called in to investigate. A bold one sleeps in the same room that the murdered Blackburn slept in, and he is also killed.

After a considerable amount of time has elapsed things begin to make themselves clear. The murdered man is Robert Blackburn, brother of Silas, whom Silas has murdered because of financial difficulties. After Robert is buried Silas again appears on the scene, but seeing so much confusion about, shoots himself. The butler of the household, knowing the secrets of Silas, tells the detectives and the mystery is cleared.

Photoplays like "Love Without Question" will be a success in any clime. The perplexing situations are so numerous and so startling that the attention of the spectator is inevitably drawn to the screen. Often stories of this kind are exceedingly exaggerated, and in many instances very illogical and preposterous, but in this case it is just the opposite.

The development of the plot is extremely lucid, especially towards the end of the film as things gradually untangle themselves. Much credit is due to the cast for the splendid portrayals of their individual roles.



Olive Tell, the star of "Love Without Question," a Jans Picture, in which she plays the heroine with charm and distinction



Miss Tell assumes an expression of undisguised satisfaction as she seats herself on the chest of drawers in "Love Without Question" (Jans)



Gail Kane and Thurston Hall have an unhappy breakfast in "Empty Arms" (Pioneer)

Below, Gail Kane begins to realize that motherhood has its joys



"EMPTY ARMS"

Gail Kane Star in Sensational Pioneer Film

Story by Willard King Bradley. Editorials by Dr. Frank Crane. Directed by Frank Reicher. Released through Pioneer.
 Bruce Gordon.....Thurston Hall
 Mrs. Gordon.....Gail Kane
 Philip Darnton.....J. Herbert Frank
 His Sister.....Irene Blackwell
 Mrs. Gordon's Father.....Howard Truesdale

In every sense of the word sensational may be applied to the Park and Whiteside production, "Empty Arms," for such it is.

The acting of the individuals in this picture is certainly something to praise. Gail Kane, as the woman in fear of motherhood, portrayed her part vividly. As her husband, Thurston Hall did all that was necessary to evoke praise.

As the story goes, Bruce Gordon marries a girl that he has loved since childhood, but the marriage is not a

happy one for the reason that the wife revolts against the idea of having children. Gordon decides to leave for the West.

In the meantime Philip Darnton takes a fancy to Mrs. Gordon. Mrs. Gordon meets the woman, whom she knows as Darnton's sister and sees a baby. The woman confesses that it is Philip's and though he is not with her she is happy, because she loves her baby.

The motherly instinct arises in Mrs. Gordon and she decides to go to her husband out West with different ideas.

Even if the picture is propaganda it does not preach like many of the others. It is a dramatic photoplay, vibrant with the power of a drama.





MAY ALLISON

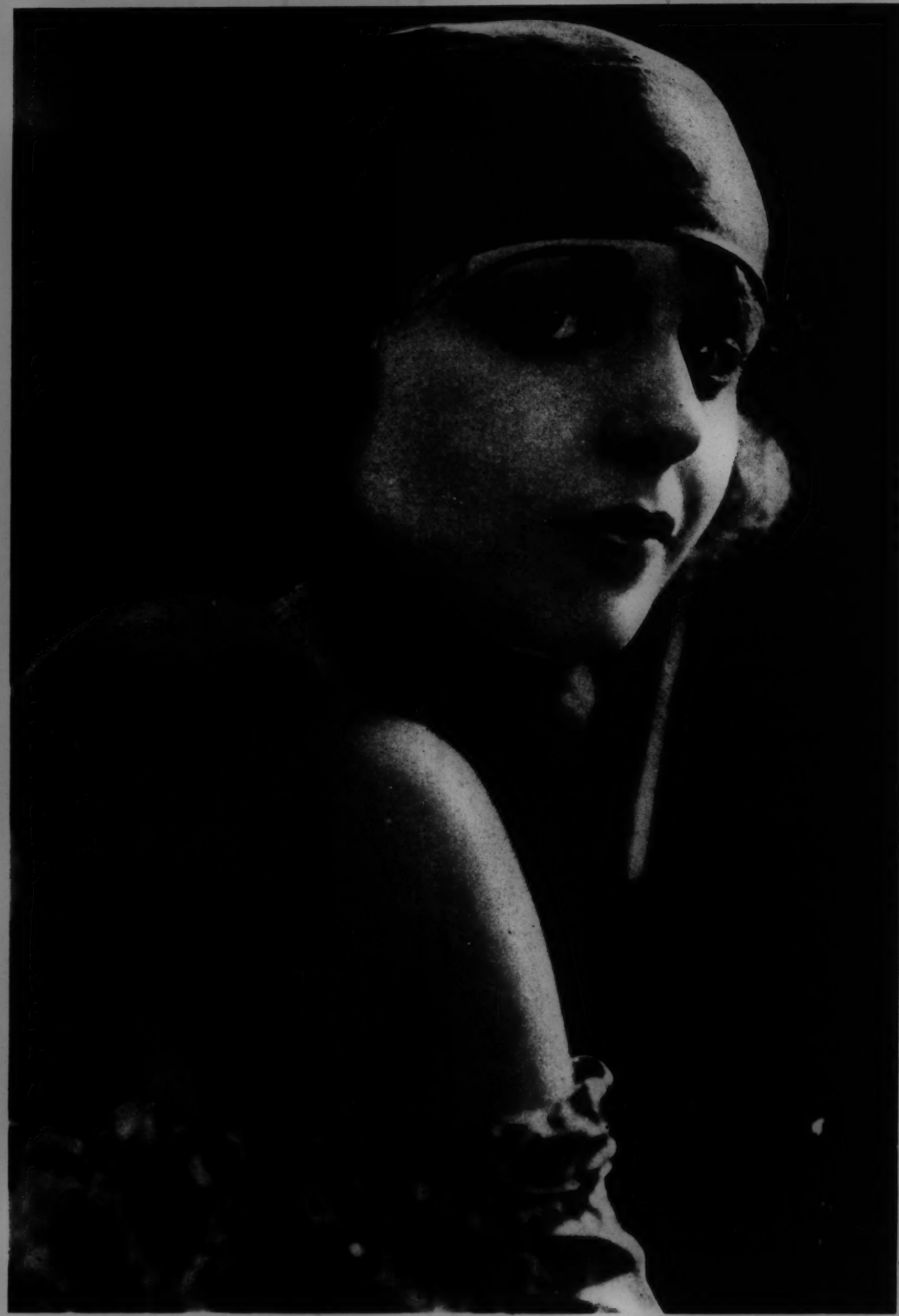
The popular star of Metro pictures whose latest photoplay entitled "The Cheater" is an adaptation of a play by Henry Arthur Jones



PEARL WHITE

*Who has given up her popular
title of "Queen of Serials" to appear
in special feature pictures for Fox Film Co.*

DRAMATIC MIRROR



MILDRED MOORE

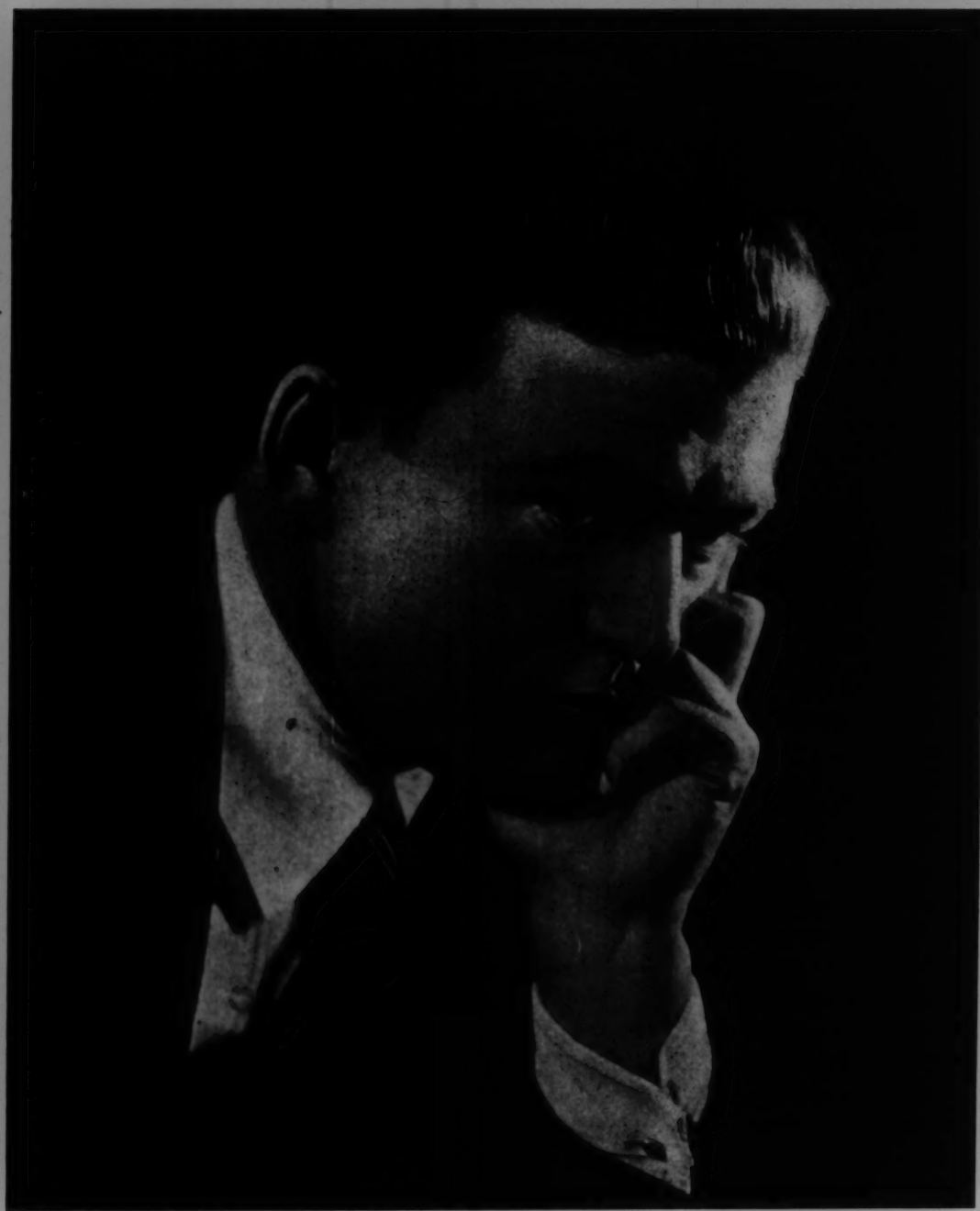
*A Universal beauty appearing with Art
Acord in his new serial "The Moon Riders"*

DRAMATIC MIRROR



CARMEL MYERS

Who is soon to return to the screen in Universal pictures after several years' absence



WALLACE MACDONALD

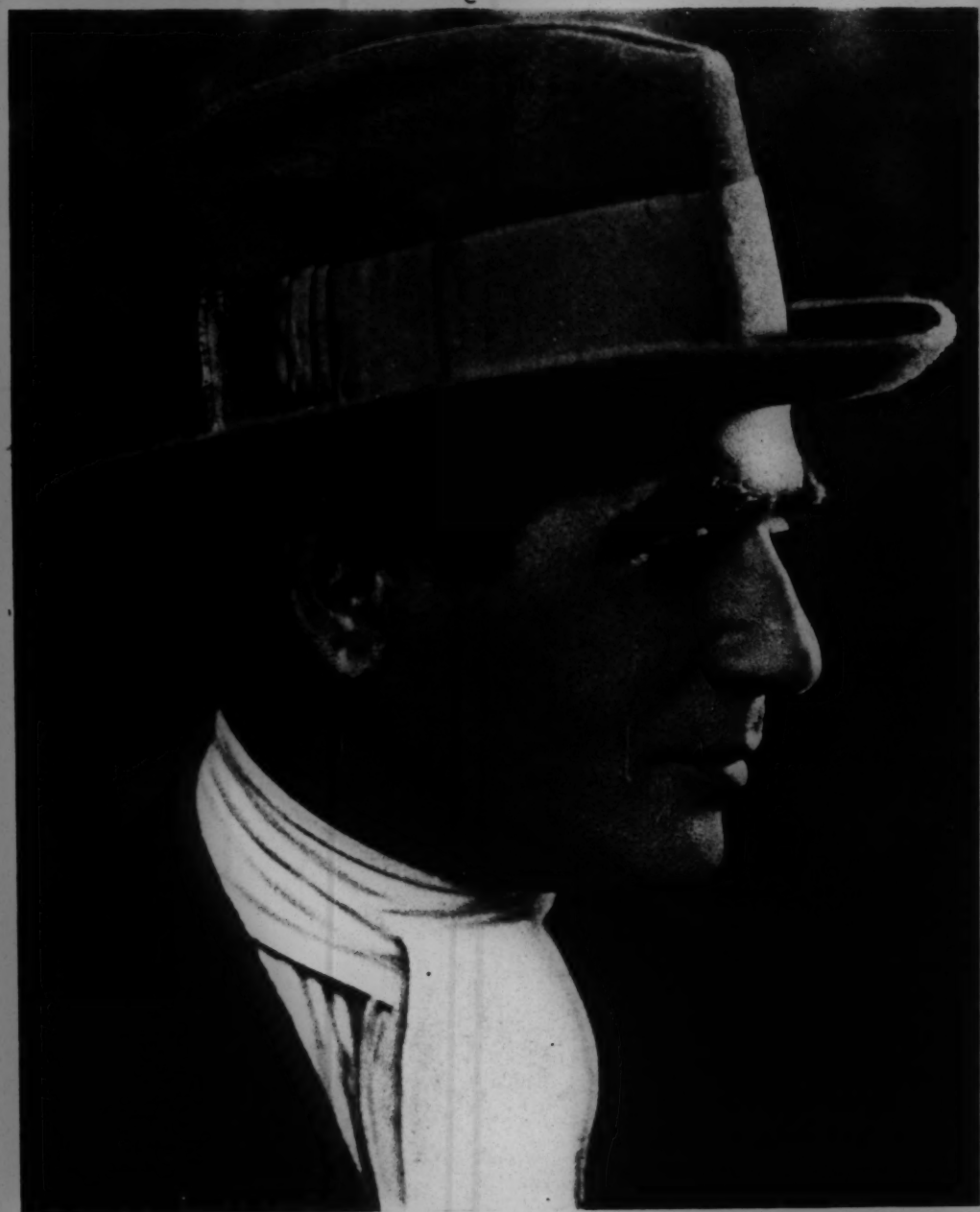
*Young leading man of screen plays, who is
the hero of Anita Stewart's latest First
National picture "The Fighting Shepherdess"*

DRAMATIC MIRROR



CORINNE GRIFFITH

The beautiful Vitagraph star, whose current picture bears the alluring title of "The Garter Girl"



EDDIE POLO

Universal's daring and much applauded serial star, whose most recent chaptered drama is "The Vanishing Dagger"



MAURINE POWERS

*Radiant leading lady in Lee Francis
Lybarger's big film production, "Democracy—
the Vision Restored"*



LAURA LA PLANTE

*Who is aptly cast as Nora
the beautiful heroine of Pathe's
"Bringing Up Father" Comedies*

DRAMATIC MIRROR

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244 West 42nd St., New York.



Show Room

Picturesque, in color scheme of black, gray and canary, the miniature stage possesses complete lighting equipment, which, when occasion demands can be utilized to bring out the subtle shades of the costume as it will appear on the stage.

Fitting Room

Conveniently laid out in compartments and equipped to outfit either an entire chorus or an individual. Daily, these rooms are scenes of bustling activity. Being adjacent to the workroom and stock room the work transacted here is greatly facilitated all around.





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Reception Room

Where myriads of people are admitted daily, the theatrical manager, the artist, the chorus girl and the debutante, the club woman and the interested visitor at all times, all of whom are treated with the utmost courtesy and given efficient service.



The Factory

Where hundreds of workers are employed. The small portion of the plant pictured here is typical of the rest of the place—light and airy—lacking that so-called factory atmosphere. It is the incessant stitch-stitch of the employees here pictured and their co-workers, who, help to achieve the perfection which characterizes the 'Spencer Costume'.





DRAMATIC MIRROR

KATHERINE MacDONALD

"The American Beauty of the Screen," whose most recent photoplay for First National is a society drama, entitled "Passion's Playground"



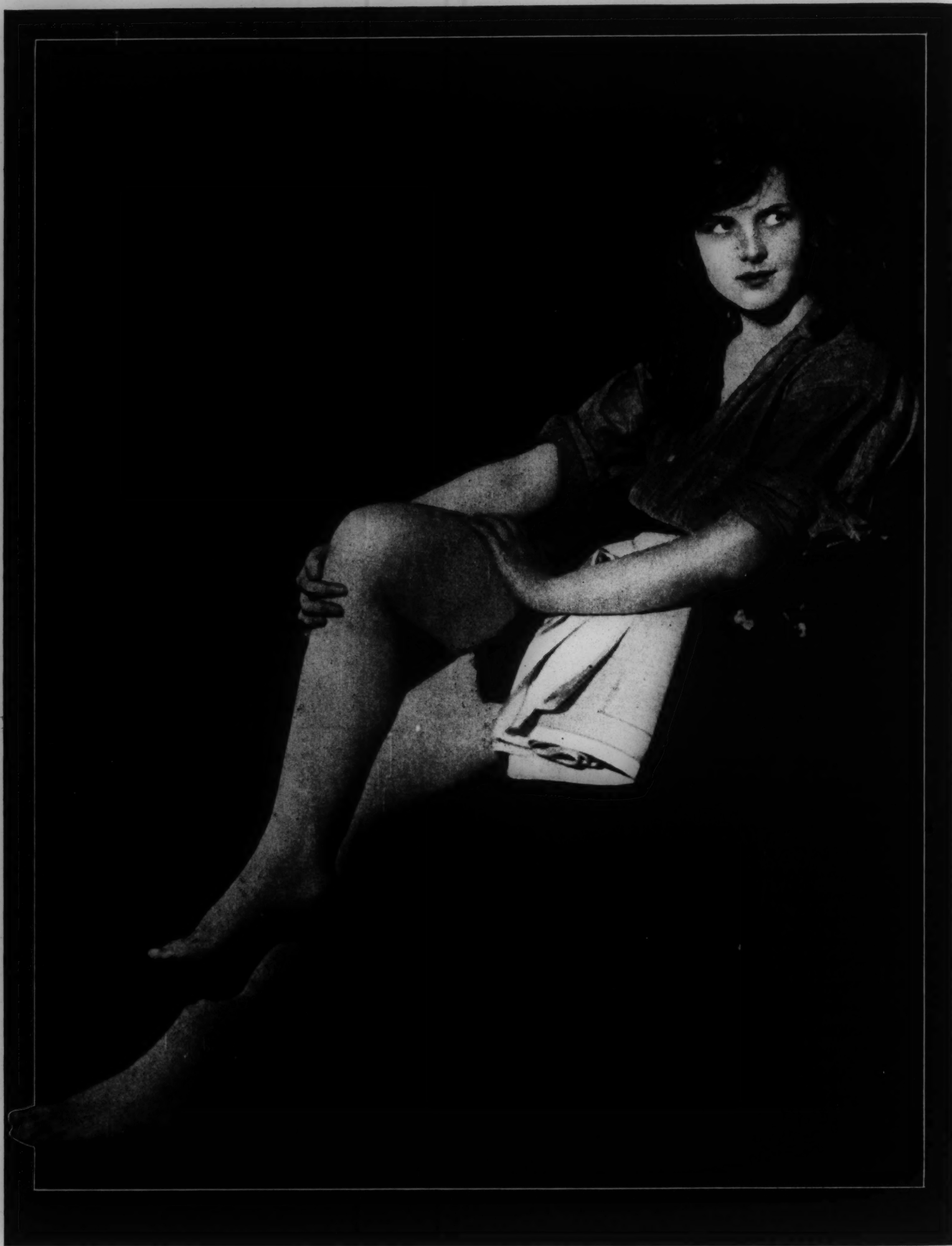
WILL ROGERS

*Genial wielder of ropes and wit,
whose unique personality is shown
to fine advantage in Goldwyn pictures*



HARRY CAREY

Whose latest picture for Universal, "Bullet Proof," is one of the best he has ever made



(C) Alfred Cheney Johnston

MARJORIE DAW

The pretty little Marshall Neilan star,
who has scored the success of her career
in "The River's End" (First National)

DRAMATIC MIRROR



DRAMATIC MIRROR

• **CONSTANCE BINNEY**

Who portrays captivating youthful maidens on the stage and on the screen. Her latest picture for Realart is "The Stolen Kiss"

A CALIFORNIA BEACH CROP

Marie Prevost, of Paramount-Mack Sennett Comedies, appears to the right in a dashing—and timely—suit of overalls. But overalls seems an inexpressive term in her case. To the left is a Fox Sunshine Comedy girl alert to the truth telling virtues of the camera.



(C) Evans



The Christie Comedy girl to the left is demonstrating a canine stroke for the benefit of the palpitating student. In the lower left appears Myrtle Lind of Paramount-Mack Sennett Comedies in a restful attitude, while below Phyllis Haver, also of Paramount-Mack Sennett Comedies, is a vision of captivating youth.



© MACK SENNETT CO.



“BEFORE THEY WERE STARS”

IX—Marion Davies

BY AN OLD TIMER

One Case Where Beauty Has Been a Handicap—Another Star from Brooklyn—Began Her Career in the Chorus

THERE is nothing very unusual about the fact that a beautiful young girl is “just crazy to go on the stage.” But there IS something distinctly different when the same young girl from her earliest hours longs to go on the stage not to be seen and admired only for that wonderful beauty of hers, but to really DO things. This was the idea of

Marion Davies

a long time ago. And, it still is. To reminisce:—When she was playing in pinafores (or was it knickers?) over in Brooklyn (Yes: she is the third member of our “Before They Were Stars” Club to be born across the river) she was “acting”; from the time when she played with her dolls with the other kiddies on the block and went away for the summer to the Beach she was imitating her elders (sometimes to their intense dismay and disapproval!) and dreaming about the time when she would go before the footlights and entertain people “out front.” It is something of a tragedy that Marion's great beauty has, in a way, prevented her from doing really big things on the stage.

When she was about ten she was sent to the Convent of the Sacred Heart at Hastings-on-the-Hudson. All sorts of amateur shows and benefits were held at the school and nearby places in which the pupils took part. Marion, even in those days, was always the beauty of the class but when a play was cast, a cantata or tableau given, she was by unanimous choice given a part where her beauty showed to perfection—a thinking part!! And how she longed to be the leading lady!

One summer when her parents were abroad, she spent her summer with the Sisters. The school was almost deserted, as the majority of the pupils had joined their parents and friends. So, to amuse herself, she made a little theater in one of the unused rooms and acted to her heart's content with some of the girls as audience while occasionally one of the nuns would come in to see for herself the quaint little playhouse. She does not come of

A Theatrical Family

though one of her sisters, herself a beauty, went on the stage when very young and after a few successful seasons married and retired to private life. Her father, Judge Douras, was well known in the legal profession and her mother agreed with him that one daughter on the stage was sufficient in the family. But that did not suit Miss Marion and she simply waited patiently for the chance that she knew would come along. It came in a very unusual manner.

She was about fourteen when she made the decision to become an actress but she hadn't the ghost of an idea how to go about it. One afternoon downtown alone she got lost and found herself on a corner without a penny in her pockets. Like the majority of convent girls let loose, she didn't realize that she had spent her last cent until it was time to return home.

Perhaps it was this lack of funds that attracted her to a crowd of peo-

ple standing near the Globe Theater stage entrance. Among them was a large blonde girl who looked so pleasant that Marion went over and asked about the crowd. The girl told her that “Chin Chin” was being cast and a call had been sent for the chorus. “Why don't you try your luck?” she asked, for she saw the charm and beauty of the little girl and felt certain that she would make good.

Here was the long desired opening. Marion was almost afraid to breathe as she trotted along beside her new

keep from the family. Just before the opening night her mother discovered the contract (which she had guarded night and day!) and, there was trouble for awhile.

A wise mother knows that when a determined child makes up her mind it requires finesse to meet the situation. Sometimes she tires of the bargain of her own accord but, if opposed will go to great lengths. Surely this girl who had had everything so easy would tire of the late hours and the strain of the theater within a very short time. If she did



MARION DAVIES

The beautiful star of Cosmopolitan pictures, whose last picture, “April Folly,” was recently released by Paramount

found friend. Once inside, the little girl was scared to death at the crowds of people hurrying back and forth, and all the noise and confusion. She entered

The Dillingham Chorus

and the ten dollars every week seemed like a fortune for it was more spending money at the Convent and she wondered HOW she would dispose of it all! One of the first things she did was pay back the carfare that the blonde girl had insisted on lending her.

All through the period of rehearsals she kept the fact that she had secured a position a deep secret but the matter of evening performances promised to be harder to

not, then it meant that she would succeed in spite of difficulties.

Just before “Chin Chin” opened in New York,

A Girl Chum

in the chorus asked Marion if she wouldn't like to make a few dollars on the side.

“Would I? Just show me!” said Marion.

“Well a famous artist has a big studio on 77th street,” said her friend, “and wants a model. Go up there early some morning. Be sure to wear your blue suit and part your hair in the middle. Take off your hat before you get there so that he will get the full effect of that glorious hair of yours,—and I'm pretty

sure that you can get work.” The artist was none other than

Harrison Fisher

Needless to say, he recognized a “find” in his new model and many of his pictures owed their inspiration to her. Recently his painting of Marion Davies hung in the lobby of the Capitol Theater, during the run of “April Folly” and attracted much attention and praise.

It was certainly good luck that led her to his studio that October morning for she had many other opportunities to pose for famous artists who recognized, as Harrison Fisher did, the unusual beauty of her face and figure.

Shortly After

the opening of “Chin Chin” Marion was besieged with offers from magazine artists, poster workers and illustrators for her services. Hamilton King helped her along the road to Fame and Fortune with his exquisite art calendars. So many pictures were made of her that Howard Chandler Christy dubbed Marion “The Girl on the Magazine Cover” and there was a very popular song of the same title which had considerable vogue. It owed its inspiration either to her directly or it chose the title because of the immense amount of advertising that the coming motion picture star enjoyed.

She had a number of other engagements in musical comedy, where she “looked” her lovely self and had few lines to say,—how she wished at times that she was plain!—but she kept right on hoping to find at last success.

It was

During the Rehearsals

of “Oh Boy” that the show got its name. One afternoon shortly before the tryout at a nearby town, Marion Davies came on the stage wearing the conventional bloomers and middy of rehearsals. “Oh boy!” breathed someone in the audience and “Oh Boy!” the piece was named and became a popular success.

By this time Marion was recognized as a girl born under a lucky star (or, is it, with a golden spoon in her mouth?) as far as beauty was concerned. She was a graceful dancer, the possessor of a sweet though slight voice and was young and very charming. Her face and figure appeared on almost every magazine cover (Christy was a good prophet!) the theatrical pages of all the magazines constantly clamored for her photographs and everything looked bright.

Many envied her good fortune but Marion was not at all satisfied with her popularity. “If I could only get something to do!” was her constant cry. The little girl of Convent Days was tired of being just a beauty spot and longed as of old for a chance to be a real star.

It is rather a tragic thing for a girl to work so long, so assiduously untiringly with such singleness of purpose as Marion Davies to really do things and to be known in the end only as a great beauty. Olive Thomas voiced this same thought in a recently published article about the

(Continued on page 959)



CAPTAIN F. F. STOLL
Author of "Determination"

LITTLE TRIPS TO LOS ANGELES STUDIOS

JACK PICKFORD has a new enthusiasm. Of course, he is always having them, and as he has ranged through motors, aeroplanes and submarines, he is now turning his attention to pets. He has all kinds of pedigreed dogs in his kennels, and the latest acquisition of which he is very proud is a Bolivian police puppy. We haven't a ghost of an idea what kind of a dog that may be, but it sounds very outre, now doesn't it?

David Butler and his company, who are making the second Independent picture for the D. N. Schwab Productions, Inc., have gone up to Westwood, California, to the plant of the Walker Lumber Company. This natural setting in the big timber will form the background for the lumber-camp scenes in *Butler's* new picture, "Smilin' All the Way."

Claire DuBrey, appearing with **Bessie Barriscale** in "Life's Test," is soon to become the possessor of a custom-built town car. This will be the second new car the young actress has had within a month.

Bessie Love has revealed

A Few Facts

about her "fan" mail. She found that the sum expended upon "fan" photographs would have purchased and furnished a bungalow for a homeless or impoverished family. Some fans are not satisfied with the photograph alone—they want the bungalow, too!

Ann Forrest, who plays the part of Hetty Morfee in the Goldwyn picture, "The Great Accident," starring **Tom Moore**, got her first chance to work in pictures by doing stunts.

Ferris Hartman has commenced work with Pathe directing *Beatrice La Plante* in one reel comedies. **Hartman** is well known for his work in musical comedies. The comedy in which he is directing *Miss La Plante* is called "The Model."

Helen Raymond, an American actress, who during and since the war was a reigning favorite on the London stage, has joined the film

Jack Pickford's New Dog — Bessie Love's Photographs — Bert Lytell Growing a Beard — Opera Singer in Bible Picture

colony out on the Pacific Coast.

The completion of "Alec Lloyd, Cowpuncher," *Will Rogers'* newest picture, is drawing near. **Clarence Badger**, who has directed all the most successful of *Rogers'* productions, is enthusiastic over it.

Emma Carus, the vaudeville star, is another possibility in humorous screen stories.

Ida May Park and **Joseph de Grasse** have been engaged to direct the second of the *Bessie Love* independent productions, the title of which has not yet been announced.

Fritzie Brunette, leading lady for **J. Warren Kerrigan** in his last seven releases, has gone to Barstow to do location work for "The Coast of Opportunity," the latest *Kerrigan* production.

Charles Ray's dog "Whiskers" held up the work at the Ray studio

For a Few Hours

while he was taken to the dog hospital. Something was said to have gotten into his ear. Whether it was a flea or a rumor of the size of his master's new income has not been ascertained.

May Allison, the Metro star, who for a year or more has been a voter in the state of California and is now the owner of a beautiful new home in Beverly Hills, has undertaken to do her share in the organization of the women voters for the purpose of insuring their proper representation at the polls this coming fall.

Bert Lytell, who is growing a beard for scenes in his new picture, "The Man From Hades," from I. A. R. Wylie's novel, says the only advantage in the disagreeable process is that it keeps him home at night, for he is ashamed to go out

with the true appearance of a hobo.

There is a new town in Arizona called Fairbanks. It's the location of the camp recently occupied by *Douglas Fairbanks* and his company of seventy-five people when they were on location filming scenes in his next picture, "The Mollycoddle."

Johnny Jones, the eleven-year-old hero of the *Edgar* Comedies which **Booth Tarkington** has written for the Goldwyn company, is by way of being a wit. In the pictures, there is a little

Thoroughbred Pomeranian

whom **Johnny** has named "Flea Hotel." He admits the name is not beautiful but insists that it is appropriate.

Gordon Sackville has been cast for the part of Saint Paul in the first Bible production of The Historical Film Corporation of America, "A Letter to Philemon." **Mr. Sackville** won fame in opera before he came to the screen, but one day his voice went on strike and his career as a singer passed in a night.

Elmo Lincoln has just returned from a two weeks' trip to the Yosemite, where he led the simple life after six strenuous months on his latest Universal serial, "Elmo, the Fearless."

Priscilla Dean, Universal star, returned to her pretty Hollywood home a few nights ago to find that some industrious Raffles had

Paid Her a Visit

during her absence. About \$120 in money, several valuable pieces of jewelry and an assortment of silken hose and under-things had been stolen. **Miss Dean** reported the matter to the police, but as yet no trace of the missing articles has been discovered.

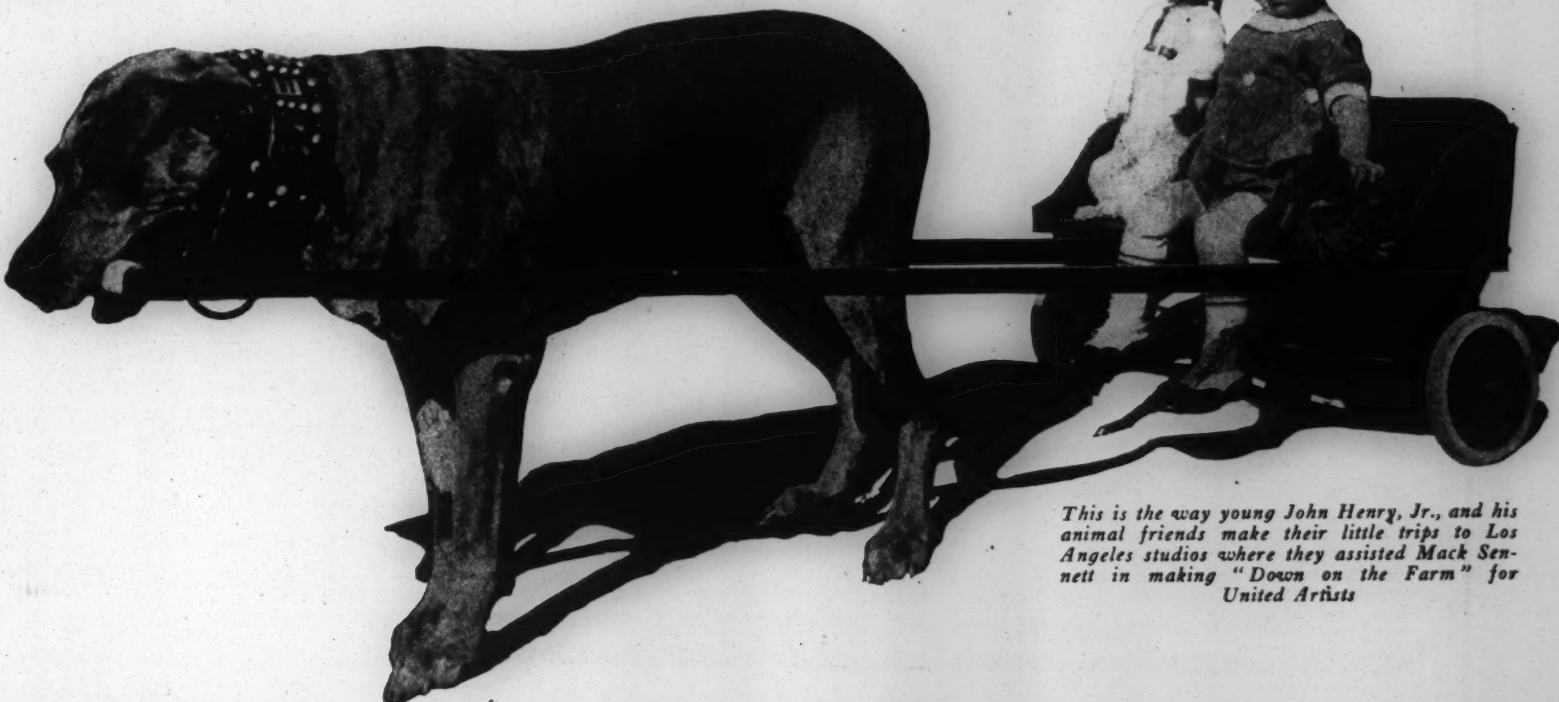
Henry J. Herbert, who supports *William Farnum* in the Fox picture, "The Joyous Troublemaker," has followed the example of *Farnum* and bought a home in Los Angeles.

Rollin Sturgeon will produce "The Girl in the Rain" at Universal City, starring **Anne Cornwall**. The story is by **Varick Vanardy**, popular novelist.

Hoot Gibson, under the direction of **Mack Wright**, has finished his rapid-fire melodrama, "Ransom," and has begun work on another two-reel western, "Circumstantial Evidence." **Virginia Faire** was his leading lady in the first picture and **Alma Bennett** is lending him chief support in the latter.

Frederick R. Stanton, leading man for *Madlaine Travers* in "The Spirit of Good," once had an ambition in life other than acting, but his arm went back on him. His desire from boyhood was to become a professional ball player, and while at Cornell University he was a member of the 'varsity nine.

Tully Marshall, who is now at the Goldwyn studio playing in support of **Mabel Normand** in "The Slim Princess," offers to stake his record for playing varied parts against that of any living actor. Probably he could be persuaded to enlarge the limit and include dead actors as well. He has played blackface and he has played Hamlet. Also (or so he says) he has played every conceivable kind of a part between those extremes. Lest anyone come forward with a claimant for equal honors with him on that score, he hastens to add that he has not played masculine characters, only. He has played a number of old women—negro, Irish and New England. The only part he can think of which he has not played, he says, is Little Eva. And he doesn't quite see how he ever escaped that.



This is the way young John Henry, Jr., and his animal friends make their little trips to Los Angeles studios where they assisted Mack Sennett in making "Down on the Farm" for United Artists

THIS WEEK'S BROADWAY PICTURE SHOWS

THE RIVOLI

Harold Lloyd, Wallace Reid and Shackleton Pictures Seen

At the Rivoli it can be fairly said that honors are equally divided between *Wallace Reid* and *Harold Lloyd*. The Lloyd comedy, "An Eastern Westerner," is quite the funniest thing we have seen this gifted funmaker yet produce. The situations in which he is continually involved are not only intensely amusing, but are unique and novel.

"The Dancing Fool," a Paramount-Artcraft film, starring *Wallace Reid*, is really a poor play, saved by humor. While it creaked and groaned with the labor of production, it possessed not a few amusing scenes, largely helped out by funny titles.

Scenes of Sir Ernest Shackleton's expedition to "The Bottom of the World" were intensely interesting. They demonstrated quite capably the courage, fortitude and zeal for scientific knowledge that inspires the polar explorer.

Following this was the usual weekly pictorial.

Of the musical part of the bill, "Sakuntala" (Goldmark) was probably the most interesting.

Willy B. Stahl, violinist, played *The Indian Beauty*, his own composition—a piece both tuneful and attractive. *Martin Brefel* later sang *O Paradiso* from "L'Africaine" (Meyerbeer).

An organ solo, *Toccata in G Minor* (Dubois) concluded the performance.

THE RIALTO

Enid Bennett Photoplay Outstanding Feature

While the Rialto program for the current week swings along entertainingly and interestingly in its usual way, with the musical part nicely arranged under Hugo Riesenfeld's personal supervision, it is the Paramount-Artcraft feature, with Enid Bennett as the star of "The False Road" that is the outstanding feature.

Shackleton Pictures at the Rivoli—Enid Bennett Feature at Rialto—Strand Has Lively Program—Karl Jorn at the Capitol Again.

The picture has a theme that strikes home to the Broadway crowds, with the daily newspapers running wild with late tales of the daring of the 1920 crooks and "crookesses."

The Rialto overture offers selections from "La Boheme" (Giacomo Puccini) with Mr. Reisenfeld personally conducting.

The Rialto Magazine contained some interesting views, with some excellent views of the first of the spring's auto races.

Betty Anderson, a winsome blonde, with a sweet voice which she used effectively, sang *Believe Me, If All Those Endearing Young Charms* (Thomas Moore) and the old number was well received.

After the Bennett picture *Edoardo Albano*, baritone, rendered the prologue from "I Pagliacci" (R. Leoncavallo).

There was an amusing Christie Comedy entitled "Petticoats and Pants."

The organ solo was *Marche Russe* (Oscar E. Schminke) that was splendidly played by John Priest.

THE STRAND

May Starts Off with "Live" Pictures and Music

There's just the sort of a bill this week that makes the gallery whistle and the back row "snoozers" sit up and take notice. There's a thrill in every picture.

First of all, the feature film, "Riders of the Dawn"—an adaptation from Zane Grey's novel, "The Desert of Wheat," presented by Benjamin B. Hampton and Eltinge F. Warner, is a hair raiser. There's a charming heroine, a hero who withstands whole mobs single-handed, and with the automatic.

The Strand Topical Review surely catered to the Atlantic fleet-ers who attended in large numbers. It showed the fleet in southern waters, under way and arriving. The army was photoed on parade in Central Park. The aviation stunts were unique and hazardous—a man climbed onto a plane from a speeding train—another from a racing automobile, while still a third acrobat skated in the air balancing on top of a plane. One of the most interesting topics was a Vassar baseball game, faculty vs. students with a very attractive student "south paw" officiating.

The *Harold Lloyd* comedy, "An Eastern Westerner," was full of laughs. From the starting point just off Broadway where the tired business man "lays his ears back and listens to the lure of leisure hours" to the end where *Harold Lloyd* defeats "Tiger Lip" and marries the girl who lives by the Golden Rule and keeps the usual saloon—it was genuine comedy.

The musical program started with "Mignon" by *Thomas*, played by the Strand Symphony Orchestra. Much credit is due to the flutist who carried a heavy part of the overture in his hands.

The Russian Cathedral Quartette seems to be with the Strand to stay. They are continuing to sing with accompaniment, much to the regret of many of their enthusiasts.

A new and very attractive addition to the list of Strand artists is a charming soprano, *Amanda Brown*, who pleases the eye quite as well as the ear. Her solo was *Pearl of Brazil*.

The musical entertainment concluded with an organ solo, selections from *Cavalleria Rusticana* by Mascagni.

THE CAPITOL

Karl Jorn Plays "Tannhauser" on Second Week

The success of *Karl Jorn*, the celebrated Wagnerian tenor, last week in an English version of "Lohengrin" impelled the Capitol management to retain him for a second week, with the bill changed to "Tannhauser," another of the Wagner series of operas.

There is an elaborate scenic environment, with *John Wenger* setting the stage in a harmonious and colorful manner.

Jorn was in good voice and sang magnificently. *William Beck* acquitted himself with credit as *Wolfram von Eschinbach* while *Irene Williams* brought her beautiful voice into full register as *Elizabeth*.

The Capitol showed its usual Topics of the Day as well as film news culled from the different weeklies.

There was an impressive organ sold by *Arthur Depeu*.

A new Mack Sennett-Paramount comedy, "The Gingham Girl," with some amusing trick photography, was shown, injecting film comedy into a program that needed it after the tragic finale of the Wagnerian opera.

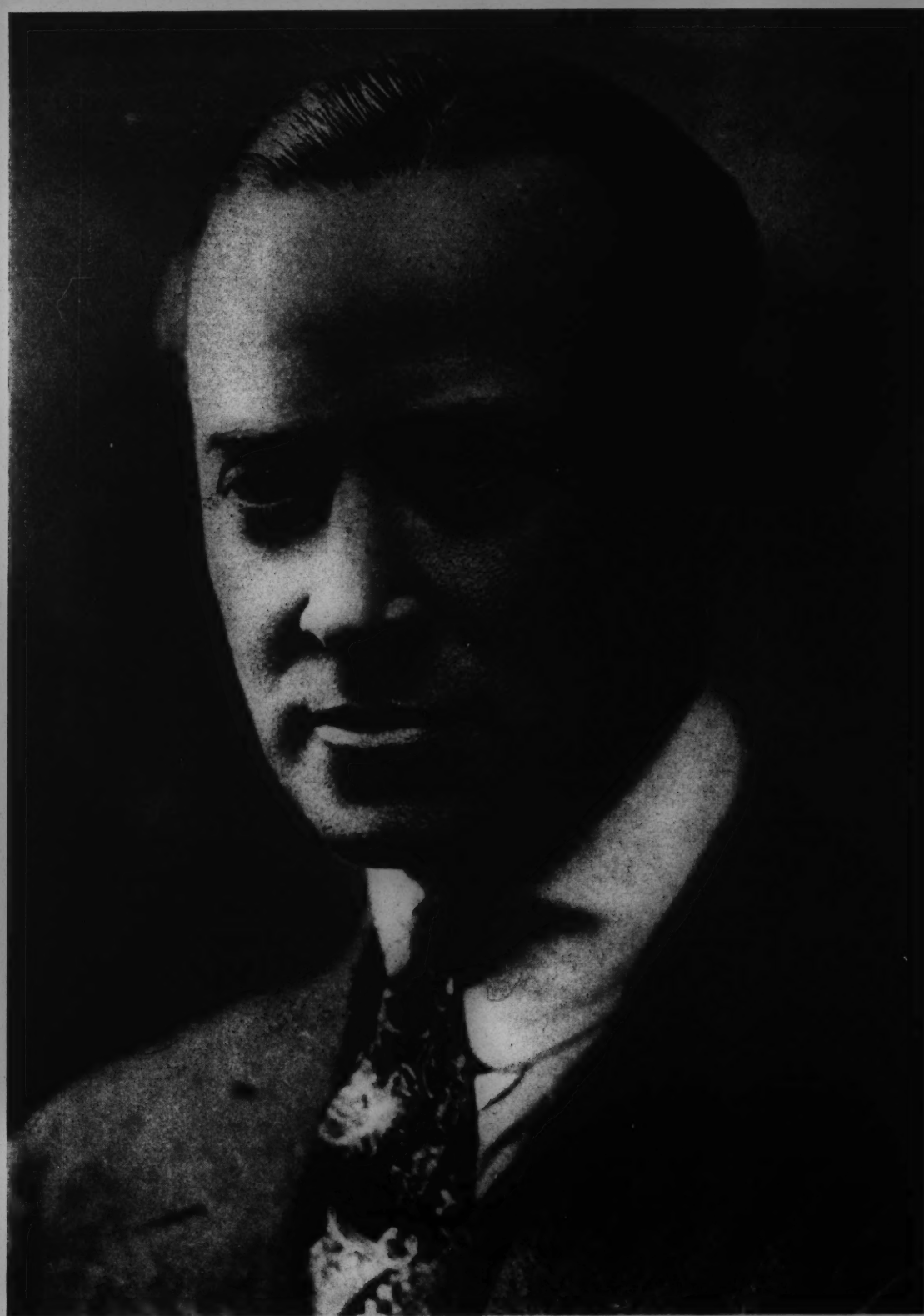
This Sennett comic shows a country girl, who falls heir to a million dollars and is besieged by suitors galore. There are all kinds of schemes employed by the ardent suitors, with the "Gingham Girl" finally marrying the butler after the usual comedy chase wherein there is much maneuvering in automobiles that perform all kinds of amusing stunts while in action.

The feature film is "The Deep Purple," which bears the directing trademark of R. A. Walsh and which is released by Realart Pictures Corporation.

As this film comes from a story that received a lot of attention as a play in New York and which is melodrama from start to finish, with Walsh putting a typical American dynamic touch to it, the result is never in doubt.



A peep through the window of a touring car carrying a pair of newlyweds off for their honeymoon. The fair young bride is none other than *Nazimova* as she appears in her newest Metro picture, "The Heart of a Child."



H. B. WARNER

ELAINE HAMMERSTEIN—Youngest of Selznick Stars

I FOUND youth in all of its feminine personification in the smiling, cheerful, unaffected, sweet mannered Elaine Hammerstein. This young woman, one of picture-dom's most charming stars appearing in Selznick Pictures, just fairly beams and radiates youth all the time whether talking, acting, laughing or dancing, and my how she loves to dance!

When I was ushered into her apartment in West 91st Street I was given a cordial greeting by a feminine creature more girlish in appearance than one expected to find in this Selznick star and when I learned that she was suffering terribly with a severe cold appreciated her cordiality all the more.

"I jumped as it were from school into pictures" said Miss Hammerstein, "and while many regarded my name as that of a newcomer to films there were others who knew the histrionic popularity of the name and time and again I was pointed out as the daughter of Oscar Hammerstein. But I entered the work with spirit, knowing my father (who is Arthur Hammerstein and not Oscar) wished it and felt that my training had me cut out for stage work.

"And papa knows what it means to succeed in pictures. It was he who took a fling at the film game and who discovered that picture making was wholly different from show producing with which he had been so long associated. For two years I didn't accomplish much in pictures because my father felt as though I should be allied with his individual picture enterprises. But the result was that I received a splendid offer from the Selznick offices and accepted.

"I have been working so fast and hard that

I Have Made Six Pictures for Mr Selznick and as I have only eight a year on the making schedule I am something of a recordbreaker when I consider the fact that I only started the present contract last August. I'm not sure but I am up or ahead of Eugene O'Brien who was with the firm before I was and had an earlier start. So with six pictures to my credit I think I can afford to ease up the work and not try and kill myself.

"It appears that the selling office fixes a date on a picture and that it is then up to the studio and the star to rush it through according to the promised time. I think however that the time is not far distant when there will be a greater and more satisfactory cooperation between the making and completion of a film and the releasing dates by the selling offices."

I asked Miss Hammerstein about

Her Selznick Contract

and she laughingly said that it was not for one, two or three years but for seven and that Mr. Selznick had taken it for granted that she would be worth a contractual tieup for an extended term of years.

"I simply follow instructions and keep going at the speed that one by one is keeping the pictures ahead of schedule," said Miss Hammerstein. "Picture work has its drawbacks and all that but I try to meet whatever contingency and emergency that may

Fond of Home Life—Would Rather Dance Than Eat—Wants to Enjoy Youth—Is a "Good Audience" and Admits It

arise although a recent one is responsible for this awful cold," she continued and by way of expressing herself more emphatically, used her kerchief vigorously, making her little nose more carnation pink in color.

But she smiled deliciously and explained that

The Critics Speak Out

and take her to task for declaring that she would rather dance than act in pictures any day.

"And I do love to dance," she reiterated, "for where is one with any kind of youth and a warm spot in his heart for happy school days who does

had enclosed with his proposal of matrimony. "It was to be a \$350,000,000 proposition, according to the roughly drawn plans. There was provision for 45 porches, a subway and a canal for motorboats; there was a big greenhouse and a church nearby, with a baseball diamond specified on top of the house of worship. There was room for 350 persons, with more conveniences specified in the general plan than the richest of the rich have today upon their huge estates.

"In the letter which contained the proposal there was no hint or suggestion where it was to be built although

imagine how crazy he must be to figure a million dollars free from the President and build a home as he had planned only to overlook the significance of obtaining his freedom for five dollars.

"I laughed sure enough, not at the man's craziness but at the genuine fun there was in the diagram and when I sent it down to Mr. Selznick by his son, Mr. Myron, the former when first glancing at the architectural layout thought it was another viewpoint of his new studio at Long Island City. But when he saw that 350 million dollar notation across the top he had to laugh.

"But another little missive that was received

From a Little Boy

in Montreal, an orphan, was really touching and pathetic, saying that he always made it a point to see me in the movies and that out of his little pittance each week he used it at the boxoffice to see me but that at times he had to pass me up when the headmaster would not let him out. He wrote that he wanted to be able to live on a farm and grow up and have a sister who would be just like Miss Hammerstein.

"Those are but samples yet I have received some real wishy-washy notes from college boys who are supposed to know better than anybody else that 'mash notes' are time killers more than anything else.

"But I am single and perhaps some sweet day when I marry and settle down I shall recall all the happy hours spent in reading notes. But meanwhile I shall keep on working and having the good time that youth demands which includes dancing, and I shall also go to all the shows and pictures that I desire; I'm a 'good audience' at that and was disappointed when mama and I went down to the Morosco Theater the other night to see Elsie Ferguson and were told that she was ill and unable to appear that night. I had seen her before, but mama hadn't and so I didn't mind a bit about going to see her a second time.

"I have several girl friends—old schoolmates of mine—who are crazy

To Go Into Pictures

but they haven't the time and patience to report at the studios and await their turn day after day or night after night as they have too many other things to attend to. They think all they have to do is to go right into the studio, step before the camera, have the work all over in a minute and shoot right out to a matinee, tea or dance without any further thought that there are other scenes, takes and retakes, and above all their constant presence is imperative in the studios."

Just before I bade Miss Hammerstein good day, she slyly cautioned me to keep on the look out for a picture she has just finished entitled "Whispers," saying that when I watch her in that deluge where the water pours over, around and under, that it was real water and that she got a good drenching and that the wet feet resultant from that "shot" was the cause of her present cold.



ELAINE HAMMERSTEIN

The youngest of Selznick's group of film stars, whose latest picture is "The Shadow of Rosalie Byrnes"

not enjoy dancing? I enjoy dancing and don't care who chides me for indulging in the popular indoor pastime.

"And speaking of critics, I can say that I have some critics of a different nature, with all sorts of letters pouring in telling me this and telling me that, with some most effusive and full of complimentary expletives. And that reminds me that the other day I received quite a novel proposal by mail, with an accompanying diagram of the house and grounds where 'we' were to live."

Then Miss Hammerstein laughed as

She Described the Plans

that the writer of the 60-page letter

he did add that a good place for building was China. He stipulated that his wife could not drink or smoke but should read the Bible. He also commented at length upon his friendship with the President of the United States and wrote that Mr. Wilson had just gotten a bill through Congress whereby the writer was to receive a million dollars which would be added to the building of his diagrammed home.

"He laid stress upon the fact

That I Am Kept Here

for no reason at all but that it won't cost you more than \$5 to \$25 to get me out, of course it was all from a crazy man out in Wisconsin but just

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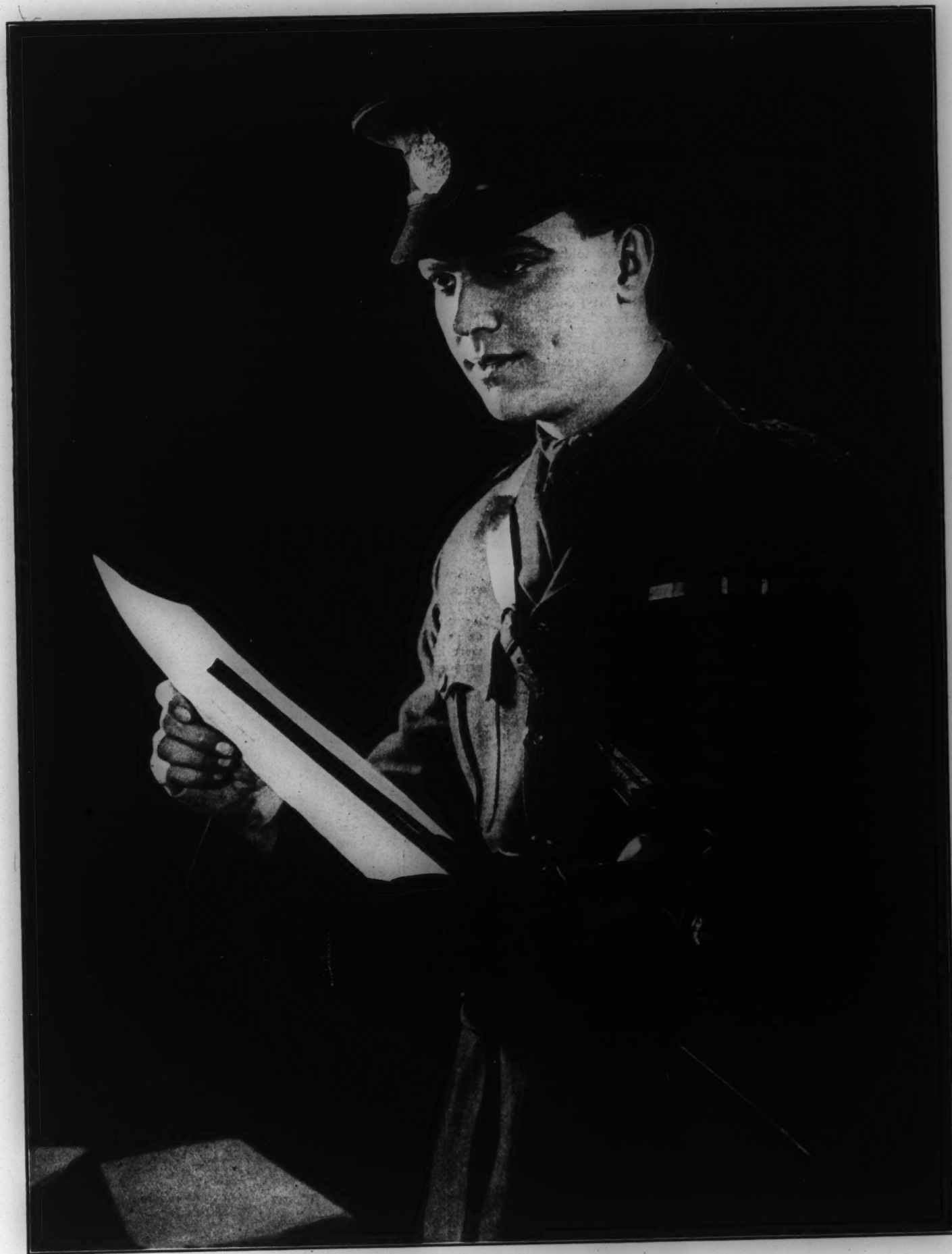
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ROBERT GORDON

SCREEN NEWS OF THE WEEK

FELDMAN HERE AFTER FILM STORIES FOR ENGLISH STARS

London Theatrical Man and Song Publisher in New York on Important Mission

FROM London comes B. F. Feldman, the head of Feldman's Songs, London, who owns an interest in several London theaters as well as being now personally interested in the manufacture of English films for English picture houses, and he will be in New York for at least a fortnight, planning the consummation of several deals in conjunction with his picture campaign.

Mr. Feldman expects to carry back a lot of film scripts suitable for English manufacture, stories that will be played before the camera by English players and made in a London studio.

In addition to this it would not be surprising if Mr. Feldman put one or two American directors under contract for the ensuing year as it is the belief that the American style of direction has "caught on" so in London and the provinces as to make the new process of English film manufacture a success from the start.

Accompanying Mr. Feldman to

New York is Dorothy Ward, considered one of London's most popular picture actresses and who is also a great favorite in the provincial houses. Miss Ward is looking over some scripts with a view of selecting several that will be available for her upon her return to London.

On the way over Mr. Feldman was in company with Adolph Zukor, who recently consulted his London representatives regarding the work for the new Famous Players-Lasky studios over there.

On the way back, Mr. Feldman may be accompanied by Charles K. Harris, who also has several big picture scenarios that Mr. Feldman may make in London, with Mr. Harris personally lending his supervision in the manufacture.

Mr. Feldman is having a good time while here, being entertained during his leisure minutes by New York song publishers and theatrical producers, Mr. Feldman knowing them all personally and intimately.

MISS MARTIN HAS ACTIVE CAREER

Co-Star with Guy Empey Is to Be Seen in "Oil"

In the movies and of the movies is Florence Evelyn Martin, who plays co-star opposite Guy Empey in his recently completed special production "Oil." But to leave matters with this statement would be to tell but half the truth, for Miss Martin has a broad and generous background of experience, covering years of dramatic and stage work, and this rich investiture she has brought to her screen portrayals.

So it happens that when Miss Martin is seen in "Oil," playing the role of a breezy young American girl, who holds down the cigar and news counter in a big city hotel and copes successfully with all comers, picture play patrons will see her in a type of work more nearly aligned with the role which she long portrayed in one of her stage successes, than anything else she has done on the screen. This role was that of "Peg o' My Heart," which Florence Evelyn Martin played with conspicuous success throughout the United States following, and partly co-incident with, the initial metropolitan run of this great popular favorite.

Miss Martin is very much at home in her comedy scenes—which is not intended at all to mean that heavy roles are an embarrassment to this richly endowed young artist—but perhaps she is best known in characterizations in which her light and airy touch has free play. Screens fans will remember that prior to "Oil" Miss Martin was cast opposite Mr. Empey in the role of the wife of the young American workman in "The Undercurrent." This was a sad and serious role and there were many who regretted that Miss Martin's winning graces of manner and truly infectious smile had slight chance to register.

Steamer Burns During Filming

In taking the special scenes in the Gulf of Mexico for the "Isle of Destiny," the new special Character Picture, on board a large steamer, a fire started on deck. The flames worked their ways through the entire boat, burning it beyond recognition. Through some error in lighting the United States Government smoke pots an explosion occurred which proved disastrous. According to the story of "The Isle of Destiny," a fire occurs, but this fire was realism itself, and, although the cameramen shot the picture, their lives were in danger for over thirty minutes. Paul Gilmore and Hazel Hudson who are playing the leading roles escaped by jumping overboard.

Films to Be Classified with Book

The Judiciary Committee of the United States Senate has made a favorable report on the bill introduced by Congressman Walsh, of Massachusetts, at the request of the National Association of the Motion Picture Industry, which amends the penal code by placing motion picture films in the same classification with books and other printed matter. This action means that the bill will soon become a law.

"Doug's" Next Picture

Douglas Fairbanks' next production is "The Mollycoddle." June 13th is the release date for this production. Wallace Beery and Ruth Renick are in the cast.

Brady Signs Mlle. Delysia

Mlle. Delysia has been engaged for a fifteen-weeks' screen engagement. Fifty thousand dollars is mentioned as the sum paid Mlle. Delysia for her engagement.

FOREIGN OFFICE FOR LIVINGSTON

New York Film Man Establishes Branch Agency in London

John J. Livingston, considered one of the country's foremost picture representatives, who has several stars under contract as well as casting many of the principal photoplay companies of the United States, has found his business growing to such an extent that he has established a London office. Audrey E. Story will hereafter represent Livingston in Europe where similar film activities will be attended to, the Livingston way of doing things being carried out there as well as in New York.

John Livingston has been successful from the start of his picture agency and is now prepared to complete a full company, from director to supernumeraries. He has handled thousands of applicants and his office assistants bend every effort to take care of each person using the agency as a medium of finding film engagements.

Want Pictures of U.S. Heroes' Graves in Movies

Governor Coolidge, of Massachusetts, has suggested that all motion-picture theaters arrange for a showing on Memorial Day of the pictures of graves of American soldiers who were killed in France. The plan was proposed to the Governor by Myron T. Herrick, former American Ambassador to France, who is at the head of an organized movement in New York for the promotion of such picture displays.

Big Film Studio for Ft. Dodge

Plans for a \$500,000 amusement park and motion picture studio on 26 acres of hillside on Soldier Creek, south of the Hawkeye Fair Grounds in Fort Dodge, Ia., were announced by Dr. F. T. Shackle, president of the Forest Amusement Enterprises, construction to be started at once. Soldier Creek is to be dammed to form a lake and bathing beach.

The motion picture studio is to be the largest of its kind in the Middle West.

Release Marie Doro Film

Announcements have been issued by the Pioneer general office in New York that the May release will be Marie Doro in "Midnight Gambols." The supporting cast is headed by Godfrey Tearle, while Mary Jerrold, Christine Maitland and Sam Livesey are among the other prominent players making up the remainder of the cast.

Goldwyn Gets "Tarzan"

"The Return of Tarzan," a picturization of Edgar Rice Burroughs' famous book, produced by the Numa Pictures Corporation, will be handled as a big special by Goldwyn. The story opens on board a liner where Tarzan meets a beautiful countess and her brother Rokoff, who becomes Tarzan's bitter enemy. Later, the ape-man finds his way to the jungle where he reverts to the half-savage ways of his early training.

IS THAT SO!

Claire Adams has refused an offer to star with the Melbourne Cinema Company in Australia, where Wilfred Lucas and a number of other well-known motion picture actors from the United States are holding forth.

Dorothy Devore and Earl Rodney of the Christie Comedies are going over to the Selig studio to play important parts in the feature comedy-drama which is being filmed under the direction of Frederic Sullivan, who is also loaned by the Christie Film Company.

Gareth Hughes has been selected as Viola Dana's leading man in her next Metro production now being filmed at Metro's west coast studios in Hollywood under the working title of "Head and Shoulders."

Ida Darling has been engaged by Myron Selznick as a member of the all-star stock company being formed by Selznick Pictures Corporation.

Frank Brownlee has been engaged as the first member of the all-star cast that is to appear in Metro's picturization of the great Drury Lane melodrama, "Hearts Are Trumps."

George Fitzmaurice has taken an entire company to Florida to take exteriors for his third special production for Paramount Artcraft, the title of which is "Idols of Clay."

Percy Marmont will be Norma Talmadge's leading man in "Branded," on which filming will be commenced in a few days.

For her second production to follow "A Modern Salome," Hope Hampton has just bought a new story written by H. H. Van Loan.

Ivo Dawson, who appeared in "The Miracle of Love" and with Olive Thomas in "Footlights and Shadows" has taken a house in Tarrytown for the summer.

Leah Baird, who is starred in "Cynthia of the Minute," which has just been completed for Gibraltar Pictures, made a forty-foot dive from the upper deck rail of the big tramp steamship Carolinian lying off Tampa. It is one of the most spectacular dives seen on the screen for some time.

Ward Crane, who was Anita Stewart's leading man in "The Yellow Typhoon," has been re-engaged by Louis B. Mayer to play the lead in Miss Stewart's new picture, "Harriet and the Piper."

"Vic Lauria" will leave for Hollywood May 15. He will return in July to begin work on pictures with a popular musical comedy star.

Frank Williams has been signed by Character Pictures to play the important juvenile role in "The Isle of Destiny."

Conrad Nagle has been engaged on a long term contract to play leading roles in Paramount Artcraft pictures.

Edith Hallor has been engaged by the Cosmopolitan Film Company to play the leading role in Winston Churchill's story, "Inside the Cup." This is the first of the special productions to be furnished this year by Albert Cappellani.

SCREEN NEWS OF THE WEEK

INDEPENDENT EXHIBITORS FORM Meeting in [Chicago Takes Stand Against Producers' Ownership of Theaters

INDEPENDENT theater owners from cities and towns scattered in every section of the United States formally organized the Independent Exhibitors of America in convention at the Congress held in Chicago April 27.

The first steps preparatory to the organization of definite opposition to "producer-owned" theaters were taken when a committee of fifteen was appointed to study all phases of the problem and prepare a report to be submitted to the national convention of Motion Picture Theater Owners of America, called by Sidney

Cohen in Cleveland for the first week of June.

The committee consists of Willard Patterson and Sig Samuels of Atlanta, Frank Rembusch of Indianapolis, C. E. Whitehurst of Baltimore, H. W. Crest of Ohio, Carl Keppler of Florida, L. V. Lester of South Carolina, Dan Chamberlain of Minneapolis, Hector Pasemoglu of St. Louis, Maurice Choynski of Chicago, Lou Blumenthal of New Jersey, E. T. Peters of Texas, H. C. Farley of Alabama, A. F. Brentlinger of Indiana, John Mannheimer of New York.

"Homespun Folks" Soon Mary Pickford in "Suds"

"Homespun Folks," the new Thomas H. Ince super-special presenting Lloyd Hughes as the leading player, will be distributed soon.

Mary Pickford will shortly be seen in "Suds." The theme of "Suds" is based on Maude Adams' famous play, "Op o' Me Thumb."

STUDIO OPENS

Capt. F. F. Stoll's Film Concern Begins Local Activity

The United States Photoplay Corporation, Captain F. F. Stoll, president, which made "Determination," a big film by Captain Stoll and an all-star cast, the recipient of praiseworthy notices from all of the press reviewers, and which has been in big demand everywhere, has extended its activities in many ways, and on Monday took possession of the E. K. Lincoln studio in New York.

The carpenter shop equipment alone cost the Stoll organization \$5,000, with the motor equipment for direct current tacking on another \$1,000. One and one-half ton truck, \$1,800; automobile, \$2,000; sixty thousand feet of compo-board at 6 cents per square foot, with the company starting its first week's salary roll at \$2,700.

The Stoll forces have started production work at the Lincoln studio with great enthusiasm.

Harry McRae Webster, who is with Captain Stoll, was on hand personally Monday showing visitors around and taking care of the newspaper men who dropped in to look things over.

Loew Announces His Initial Film

Word has been flashed along the film Rialto that the initial production to be manufactured for the pictures by Marcus Loew before the end of the year will have Florence Moore as the star.

Martha Mansfield Signed

Martha Mansfield has signed a contract with Myron Selznick for a term of years to play leading roles in Selznick features and to be featured in special productions.

"WHEN DAWN CAME"

Hugh E. Dierker Produces Unusual Film

Original Story by Mrs. Hugh E. Dierker. Directed by Colin Campbell. Produced by Hugh E. Dierker Photodrama Productions Co.
Dr. John Brandon.....L. C. Shumway
Fr. Michael Farrell.....James O. Barrowes
Mary Harrison.....Colleen Moore
Norma Ashley.....Cathleen Kirkham
Dr. Thurston.....William Conklin
The Kid.....Isadore Cohen
The Crippled Child....."Peaches" Jackson

A gripping, picturesque, original, and withal a powerfully told picture is the new feature, "When Dawn Came," that the Hugh E. Dierker Photodrama Productions Company has now brought to Broadway's door and which is on the threshold of extensive exploitation that bids fair to make it one of the most talked of pictures of recent make.

One of the most significant and outstanding features of this seven-reeler is its timeliness, coming as it does with the nationwide movement for cleaner films and the inter-church campaign. Mr. Dierker timed his arrival, with this story of love and faith, to a nicety.

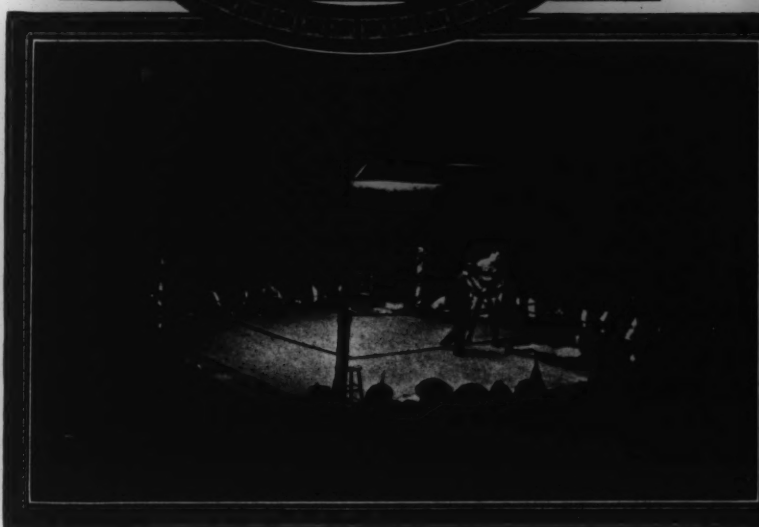
This subject depicts graphically the story of the redemption of a lost soul through the love of a pretty girl, linked with just such influences as the inter-church people are trying to spread over the nation at this time.

Dr. John Brandon has a little office in the slums and works among the poor.

Deserting the slums for a comedy authoress, Dr. Brandon skids down the narrow path until he reaches the very depths.

How his old friend, Father Farrell, by the aid of a beautiful blind ward, rescues Brandon and restores his faith and love, is strikingly and effectively visualized.

Many of the scenes were actually "shot" in the Old Mission environment, San Juan Capistrano, in Southern California. The various "locations" are beautiful. MARK.



(Above) A race between auto and locomotive features "The Great Shadow" (Republic)

Kid McCoy and Nigel Barrie stage a big fight in "The Honey Bee" (American)



Eugene O'Brien in "A Fool and His Money" (Selznick) tauntingly shows a winter gallantry

SELZNICK PICTURES



Enough of Everything to
Thoroughly Satisfy:—

Love
Laughter
—but No Tears

Lewis J. Selznick
Presents

Owen Moore
in
"THE DESPERATE HERO"

By Edgar Franklin
Scenario by Zelda Crosby
Directed by Wesley Ruggles

DISTRIBUTED BY SELECT



READY NOW!

First National Exchange Men
Will Explain

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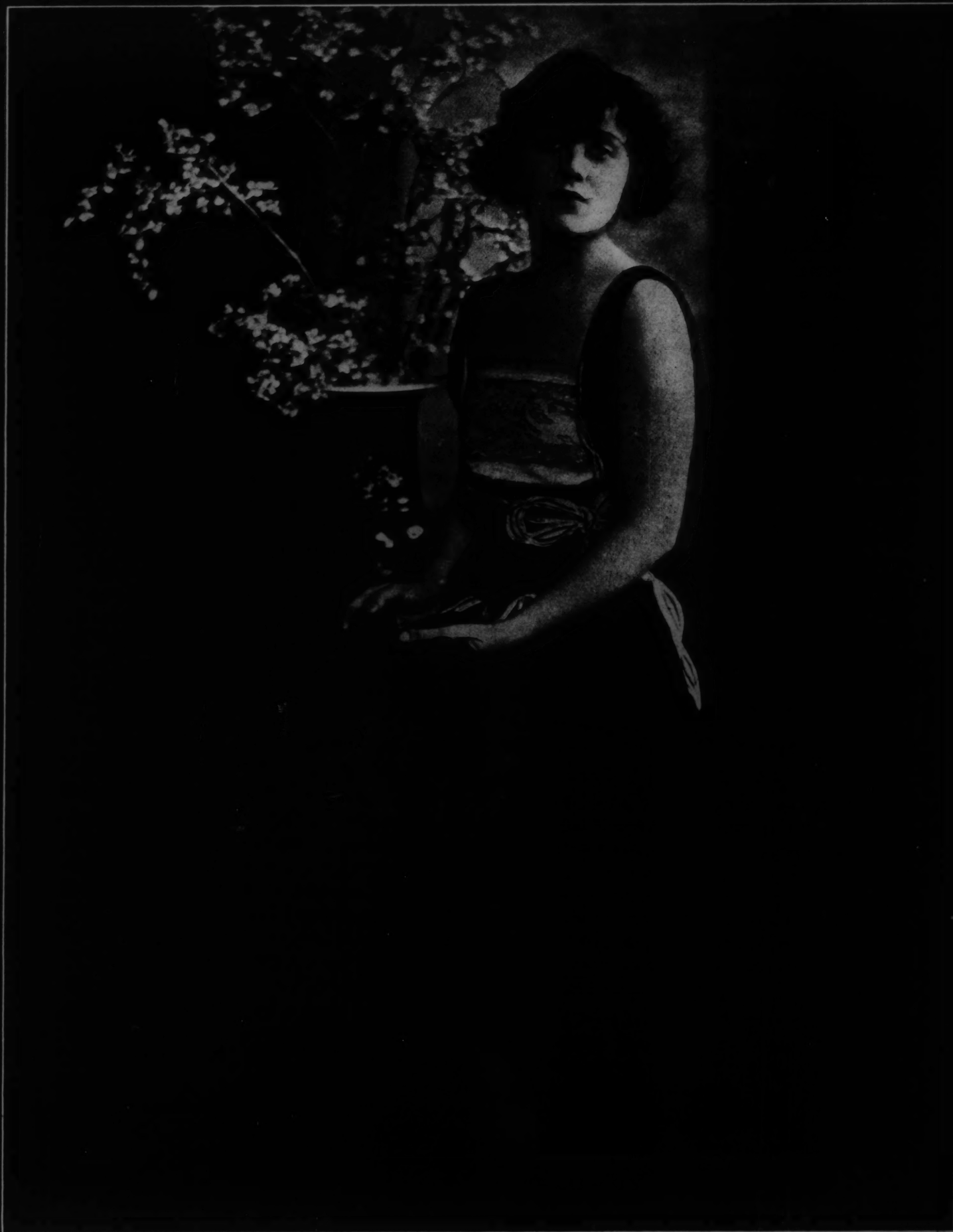
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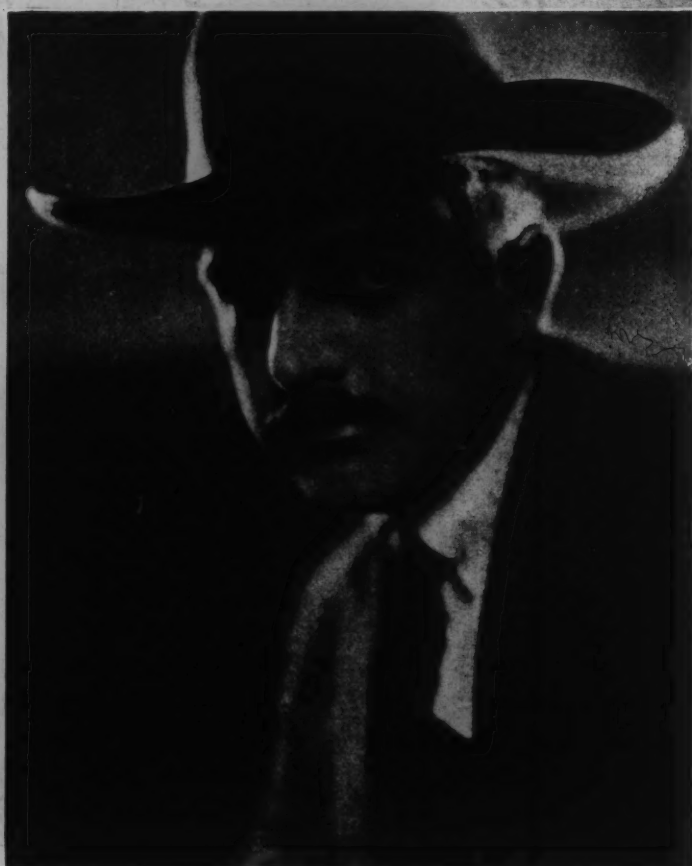
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The Wrong Conception of Beauty

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NOTHING is more helpful in bringing out the inherent, truly characteristic beauty of the face than that certain individual accent placed by a deft, artistic touch of brush and pencil, to retrace a blurring curve or vivify the expression. It is only what the flash of the jewelled ring is to the hand.

But when it comes to the matter of extravagant "make-up," we deal with sheer distortion. Perhaps the French word *maquillage* gives a truer idea of the thing. It is apparently derived from *masque*,—a false face, and is of theatrical origin, as is the expression "make-up." And we deal with it when this thick facial coloring of the theater, where it is made necessary by the flat glare of the footlights, is

tures at the University of Zurich, the lecturing professor, a man of world-wide renown as a skin specialist, remarked that if one were to coat the body of a human being with a varnish that would have the effect of sealing the pores for twenty-four hours, death of the individual would ensue. I mention this incident simply as an illustration how essential it is that the free activity of the pores should not be interfered with.

It has been scientifically established that the human skin contains somewhere around 2,300,000 pores and that these produce, during twenty-four hours, upwards of two pints of secretion, even when to the naked eye nothing is apparent. This dries, leaving on the surface solid matter which decomposes when not removed, by washing with soap and water or by other means. Now, if, as though this were not enough, further trouble be courted by plastering and

Paraded in the Streets

and the home; when it is as far removed from the beautiful as to be not even in questionable taste, but in unquestionably bad taste; when girls, often in their teens, and young women, morbidly allow their faces to assume a hard, opaque appearance, instead of the peculiarly charming transparency of the youthful skin; when, instead of merely re-drawing or emphasizing a feature, they don a mask which represents not themselves at their best, but something else at its worst; when finally, it becomes understood that extravagance of painting is a standing detriment to the skin, it must be condemned as a wicked abomination. It is chiefly on account of its decided

Harmfulness to the Skin

that I have chosen it for discussion. I have treated famous beauties in almost every civilized country, and also unattractive women who were famous and who, if I may be permitted to say it, became attractive after my treatments. I know whereof I speak when I say that in no country have I met so many women of every age, afflicted with blackheads, coarseness of pores and harshness of skin, as in America, and that this deplorable state of affairs is due chiefly to the prevailing orgy of face-painting.

If You Coat It

with thick cosmetics day in and day out, allowing them to remain on the face for hours, it dries and coarsens; the pores clog, blackheads come, and with them loss of color and lustre. In this manner things go from bad to worse until a sense of false decency and pride compels persistent covering up of the ugly marks of ill usage of the skin. What is left is only caricature, a phantom of the former self.

The role of the skin as a medium for elimination of waste is of extreme importance; it is

Almost as Important

as that of the kidneys. I remember many years ago, while attending lec-

Painting the Face

day in and day out, and wearing this make-up indoors and outdoors, is it any wonder when the complexion goes from bad to worse?

And one other thing should be pointed out and deserves remembering in this connection, and that is that blackheads and clogged and distended pores are generally forerunners of that disfiguring skin trouble known as acne. I have it on the authority of one of the most eminent skin physicians in America that acne constitutes about 8½ per cent of all cases of skin complaints in this country.

I have no hesitancy in saying that to the prevalence of exaggerated make-up and the indiscriminate use of practically anything that happens to be at hand is due the lion's share of skin troubles.

To advise or even suggest that make-up should not be used would be running counter to woman's ingrained instinct to make the best of her appearance.

If a little rouge and the deft handling of the paintstick or pencil had brought back no more than in few instances, the vanished tinge of Spring to a face, though young, would but for that have been condemned to Autumn's dismal grayness—these few instances alone would immortalize the practice.

The Protest is Made

against the abuse of make-up, senseless and inartistic, aggravated by unscientifically compounded accessories.

Curiously enough, women of the theatrical profession, with whom make-up is a necessity, are as a rule freer from the particular disfigurements which thus result from it, than women in ordinary life. Curious though it may appear, the explanation is in reality a simple one, and I shall have a few words to say about it "in my next."

(To be continued)





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"BEFORE THEY WERE STARS"

(Continued from page 939)

Ziegfeld girls and spoke truly, as Marion Davies can testify.

Then Came the Follies

with a small part all her own. She did very well and got away with a song and dance besides the few lines and quite surprised those who had fancied that she was only a beauty! But oh the sadness of it—the show closed after a short run and Marion's hopes at becoming a stage star were again dashed to the ground.

And so she decided to sign a lucrative picture contract in which she was to play stellar roles at once. Her name had box office value in New York and as a result of her "Girl on the Magazine Cover" experience, she was known the country over and everyone was anxious to see her in moving pictures.

After Her First Picture

she wanted to go back on the stage. In fact, one believes that she cares more for the spoken than the pictured drama. The inspiration of an audience is lacking in the studio and it is hard to become accustomed to the lack of it as well as to the disconnected way in which a screen play is, of necessity, acted. But there didn't seem to be a good enough opportunity on the stage.

The managers who desired her services were piqued at her preference for a motion picture contract and had filled the places with other embryo stars. And so she decided to make "just one more picture" and somehow is getting so interested in picture work that it is probable that in the end she will prefer it to the stage. Who knows?

The nicest thing about her is that Marion's head has not been turned at all by the thousands and thousands of lines of advertising and publicity about herself. As Harrison Fisher Miss Davies is not at all

A Proud Young Beauty

though for all her democracy, one would never presume to encroach in any way upon that dignity which is inalienably her own. It is quite an achievement to be able to be natural all the time and yet have no one take advantage. Takes a kind of greatness to get away with that and yet greatness (the right sort) is simplicity personified.

Up at International, Miss Williams, who looks after all of Miss Davies huge "fan" correspondence, telephone calls and private mail, strikes it just about right when she says "Miss Davies is just like any other regular honest-to-goodness human being—only more so!"

We have

A New Type of Star

in our series this week. Beauty with most of the others has been an asset, not a handicap, but in Marion Davies' case it kept her from realizing her dearest ambition. In her case, too, it raises the point as to which is to be more desired, stage laurels or the inanimate applause of countless screen "fans." Some stars prefer one, others the other and the latest vogue is to combine both careers.

FUN FROM THE FILMS

A BRIDGEPORT paper contains the following interesting ads:

"As my wife, Matilda Hoag, has left my bed and board, I will pay no bills of her contracting after this date. Miles D. Hoag."

"As Miles D. Hoag has never been able to pay his own bills, it would be absolutely impossible for him to pay mine.—Matilda Hoag.—(Tom Bret's Topical Jazz.)"

Wealthy gazabo with six bath tubs is accused by his wife of being drunk and never taking a bath. He isn't the only cuckoo who has been using the bathroom for a cellar.—(Tom Bret's Topical Jazz.)

Remember when Bryan first started to run for President?

When a girl would rather wash dishes than an automobile?

When six children in the house were considered a small-sized family?

And when you could get five cents' worth of peanuts for a nickel?

Oh, Boy! Remember?—(Tom Bret's Topical Jazz.)

"These pants are too tight, mother. They're tighter'n my own skin."

"Now Johnny, that isn't so."

"It is too. I can sit down in my skin, but I can't sit down in my pants."—(Boys' Life—Bray's Lampons.)

"Was papa the first man that proposed to you?"

"Yes, daughter, why?"

"You might have done better, if you had shopped around a little more."—(Ladies Home Journal—Bray's Lampons.)

America last in war—last in peace—and last to do anything for returned soldiers.—(The Illiterate Digest.)

People seem to be doing their summer divorcing early this year.—(The Illiterate Digest.)

Mr. Hoover says the peace treaty should not be brought up in this campaign—I think myself it should be left till the 1924 election.—(The Illiterate Digest.)

If girls imitate our Mary in getting a divorce as much as they have in other things—there won't be a curly headed married woman left.—(The Illiterate Digest.)

However, it was very bad business on somebody's part having this divorce come at a time when neither of the three of them had a picture to release.—(The Illiterate Digest.)

That might have been a serious accident in Richmond the other day, when an auto skidded and struck a lady in the safety zone.—(Ashland (Va.) Herald Progress—Universal Laughographs.)

"Fritz Kreisler before leaving town yesterday completed in collaboration with Victor Jacobi and William Le Baron, a new son, for John Charles Thomas."—(N. Y. Journal of Commerce—Universal Laughographs.)

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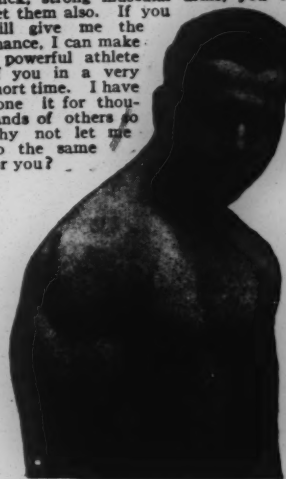
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Would like to know where I could take lessons in make-up, also where I could register as piano player for picture-show work or productions?

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Brooklyn, N. Y.

You can take lessons in make-up at any of the reputable dramatic schools we have listed. You will find the advertisement of many of them in the Dramatic Mirror. We would refer you to the leading motion picture trade journals with regard to registering as a piano player.

I am thoroughly acquainted with the theatrical and motion picture field and also a very good judge of plays, songs, scenarios, etc., and would like to represent writers in all branches of the above. So would you advise me to become a Play-broker and will you therefore give me the full facts, information or advice on how to go about it; on what terms—in other words, what step should I take in order to become a reliable Play agent or broker.

PHIL GREENBERG,

158 Bergen Street,

Newark, N. J.

We would suggest your starting as an assistant with some of the firms who are already established. That is the best way to learn any business. You cannot just jump off a running-board and land plump into the business of play agency or play brokerage. It needs much training and experience to be successful.

I have a vaudeville sketch written by a prominent author. When and how is the best way to sell it? Kindly write and advise

MAE S. ENDERLY,

Bryson Apts.

2701 Wilshire Blvd.

Los Angeles, Cal.

A good way is to bring it to the attention of such vaudeville players as you may know and try to sell it to them. Another way is to bring it to the attention of agents who put on vaudeville acts and who advertise in the Dramatic Mirror.

Will you be kind enough to give me the name of a reputable play agent or agency in New York? I have written several plays, two of which have been produced locally. My last play, entitled "The Mirror," was in a prominent New York producer's hands, but after waiting four

months requested its return. * The seal on the envelope was unbroken. For this reason I feel that quicker results can be obtained through some agent.

ARTHUR J. EBERT,

c/o T. W. Johns-Manville Co.

Milwaukee, Wis.

This question was answered a fortnight ago in the Dramatic Mirror. We would advise you to look it up there.

Why did all the actors and actresses suddenly take such a great interest in the High Cost of Living by offering to march in the great overalls demonstration in New York City?

James W. Wheelan,

Bay Ridge, N. Y.

Actors know that popular movements bring participants into the light of popular approval. Besides overalls are really cheaper than suits made to order.

What do actors and actresses do while waiting for their cue?—Elvira Phillips, Brooklyn, N. Y.

Sometimes they sit around in rather a bored way not knowing what to do. The young men smoke cigarettes (contrary to the fire laws) and the young women knit or do other more or less housewifely things. We remember the actress in "Daddy Long-Legs" who played the part of the mother, and managed to finish the entire trousseau for her daughter back stage, while waiting for her cues to come on.

Rare Woods in Old Theater

Comparisons between construction work of 100 years ago and now are being revealed by the destruction of the old Walnut Street Theater in Philadelphia.

The Walnut, erected in 1808, and first used as a "circus" is said to be the oldest theater in the United States. Workmen have as yet barely scratched the surface of the fascinating secrets which are being unfolded to them. Woods which now are regarded as rare and expensive, and which are polished and used for finishing only, were used in the rafters, and even in the shingles of the old theater. Walnut timber is found in abundance, in places where it has been concealed from view for 112 years. Shingles are in the roof which are as good as they were when they were laid 112 years ago.

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Where'll We Eat?



Golden
Glades

Frank Merriweather loved Julia Throckmorton madly. The other day, he found out from reliable sources, and by a diligent perusal of the **DRAMATIC MIRROR**, that Thomas Healy not only handed out palatable food to all comers, but that he also had entered the maze of theatrical producers and entertained his patrons as well as feeding them.

Mr. Merriweather took the afternoon off, and at length made a telephone connection with the Throckmorton mansion on the Drive. After indulging in a bit of airy persiflage with the butler, he apprised the fair Julia of his discovery anent Healy's Golden Glades. Now, Julia Throckmorton was only a lovely human person of the feminine persuasion, and to announce that she was delighted to use but a trite and mild expression. She had the butler, who was a very handy man, hitch up Dobbin to the sulky, and as soon as her suitor appeared, they set out, willy nilly. (To be continued.)

Keene's Chop House

Algernon Cholmondelay was stuck on Clarice Cartwright. He was a house detective by trade, and she was the president of a bank, and his love for her was real and gripping. Many times had he begged her to be his'n, but she was adamant. The he hit upon a ruse. He took her to dine at Keene's Chop House on Forty-fourth Street, and she capitulated to his entreaties after consuming a keen chop. To tell the truth, Miss Cartwright was positively hungry, having had nothing to eat for three weeks, and she was so immensely pleased at the promptly satisfying viands from the kitchen at Keene's, that she could no longer say him nay.

Beef Steak Charlie's

This is a tale of the sea. Johnathan Doolittle was a hardy mariner who lived in Hoboken, and every night, in the pale moonlight, he took the Twenty-third Street Ferry and set sail for Manhattan Isle, seeking his loved one. He took her on the highways and in the by-ways, and at last his patient yearning was rewarded. Her name was Molly Gilfillan, and she toiled all day chewing gum behind a counter in Wana-maker's. When Mr. Doolittle finally found her, she was wildly happy, and offered to divide her gum with him. His was a sterner nature, however, and he took her to Beef Steak Charlie's. She was overjoyed at the sight which met their eyes, ears, nose and throats, and forthwith promised never to gainsay his wishes again. For they were regaled on such steaks as dreams are made of.

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HUGO RIESENFELD, Director
WEEK BEGINNING SUNDAY, MAY 9th

ETHEL CLAYTON
in **"A Lady In Love"**

Comedy, Review, Soloists
RIVOLI ORCHESTRA
FREDERICK STAHLBERG, Conducting

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BRYANT WASHBURN
in **"Mrs. Temple's Telegram"**

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in Zoe Akins' Play

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in

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WOOD YOUNG
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lished independent film editor in New York.

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"BABY BLUES," week of May 10th.

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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BOSTON: COLONIAL—"Listen, Lester," with Ada Mae Weeks, has played to capacity houses all this week. First week. WILBUR—Constance Binney and Henry Hull in "39 East." Last week. HOLLIS ST.—Boston also bids farewell to Helen Hayes, whose brilliant acting has made such a success of "Bab." Last week. SHUBERT—Herbert Corthell in "Fifty-fifty" continues to keep his audiences in an uproar of laughter. Second week. ARLINGTON—"Susan Lenox," a sordid tale of a woman's fall and rise, with Alma Tell in the leading role, opened to a full house Wednesday night. First week. TREMONT—"Monsieur Beaucaire," a melodious operetta, pleases everyone. Fourth week. PARK SQ.—William Courtenay has certainly scored a hit in his latest play, "Civilian Clothes." Second week. OPERA HOUSE—Walter Hampden in "Hamlet" has, by his acting, caused a great number to forsake musical comedy for more serious drama. First week.

BUFFALO: MAJESTIC—First half week: "The Tiger Rose" at the Majestic Theater proved engrossing. Marie Ascaraga played Tiger Rose. Michael was admirably played by B. J. McOwen. Frank Bryan made a good Bruce Norton. Second half week: "His Chinese Wife," a study in racial differences deeply impressed the audiences. The play is in need of welding and blending, some of the scenes are too long, but the story is engrossing, staging is effective and the performance on the part of the whole company is commendable. Madeline Delmar gives an appealing characterization as Tea Flower. Barker.

CINCINNATI: GRAND—Otis Skinner enjoyed good crowds all week in "Pietro." When we remember some of the very artistic things which helped him establish his reputation we long for a revival of one of his old successes, or for a new play that will afford him greater opportunity. LYRIC—William Hodge in "The Guest of Honor," provided wholesome and pleasing entertainment.

LONDON, CAN.: GRAND OPERA HOUSE—Thurston, the magician, gave four performances April 29-May 1 and mystified large audiences with his wonderful illusions. Coming: "Seventeen," May 7-8. Webbe.

MONTREAL: HIS MAJESTY'S—"Seventeen" was presented to good business—it is a bright, clean, little play and forms a charming entertainment. Chief honors went to Thomas Kelly as William Silvanus Baxter; little Elizabeth Black, who gave a wonderfully natural performance as Jane; Louis John Bartels as Genesis and Lael Davis as Lola Pratt, the "baby talk girl." May 4th, "Keep Her Smiling."

PHILADELPHIA: SHUBERT—Tenth and last week of the popular musical show, "Take It From Me," "Century Midnight Whirl," with Bessie McCoy Davis, Frank Fay and other favorites, May 10th. LYRIC—"The Magic Melody" with Charles Purcell, Julia Dean and Tom McNaughton. Received fine press notices, especially the excellent acting of Julia Dean. The play is beautifully staged. ADDELPHI—Last week of "Up in Mabel's Room." Grace George in "The Ruined Lady," May 10th. CHESTNUT ST.—Charlotte Greenwood in

"Linger Longer Letty." GARRICK—"Mary" departed from here last week after four weeks to capacity. Extra matinees were given to take care of the crowds. Thurston opens with "Do Spirits Return?" and other novelties. FORREST—At last the "Ziegfeld Follies" have reached us. The engagement is for two weeks only, and the demand for seats is enormous, in spite of the fact that \$4.40 apiece is being charged for seats, with \$5.50 the top-notch on Saturday evenings. BROAD—Chauncey Olcott in "Macushla." Some new Irish ballads are introduced.

PITTSBURGH: ALVIN-SHUBERT—"The Bird of Paradise" was received well by a big house here. "Wedding Bells" is the next week's offering. PITT-SHUBERT—"The Riddle Woman" opened to a good house and was very much liked. "Tick-Tack-Toe" follows. NIXON—A big advance sale was had for George Arliss' offering, "Poldek." "Pietro" is the bill for next week. DUQUESNE—The last week of "Business Before Pleasure" drew good houses. "Turn to the Right" will be here next week.

PROVIDENCE: SHUBERT MAJESTIC—Theda Bara in "The Blue Flame." The attendance was very poor. OPERA HOUSE—Robert B. Mantell as Richelieu won loud and long applause. Mr. Mantell and Miss Hamper were called and recalled to the curtain. Wallace.

SAN FRANCISCO: COLUMBIA—At the Columbia Violet Heming commenced a starring engagement of two weeks in "Three Faces East." The play attracted and the star shone brightly. CURRAN—The Curran has another week with "Passing Show," which has filled the house nightly. The show is pleasing and is a gigantic production. Barnett.

WASHINGTON: GARRICK—The current week inaugurated the second season of the Garrick Players in stock presentation under the management of L. M. Bell, offering as the initial bill, William Le Baron's farce, "I Love You." A crowded house witnessed the opening, strongly praising both company and splendid performance. BELASCO—Grand opera lovers in large numbers enjoyed a rich musical treat in the artistic presentation of "Rigoletto," the opening work of the San Carlo Co., the attraction at this house. A nightly change of opera will be given during the engagement. An enduring success is the futurity listed for Alice Duer Filler's engaging musical work, "The Charm School," so thoroughly enjoyed during the past week. May 10, "The Bird of Paradise." NATIONAL—"Twin Beds," that perennial favorite, finds a houseful in attendance to enjoy the amusing complications. Lois Bolton again leads the comedy contingent. Ziegfeld's Follies at top notch prices played to capacity audiences during the past week. May 10, Henry Miller presents "Just Suppose," a new comedy by A. E. Thomas. POLIS—"Century Midnight Whirl," the week's attraction at this house, commences Tuesday, the opening night of the week being engaged for the thirty-second annual production of the Mask and Wig Club of the University of Pennsylvania. May 10, Winter Garden "Monte Cristo, Jr." Warde.

VAUDEVILLE BILLS FOR THE WEEK OF MAY 10th

(Billing for Week of May 17th in Parenthesis)

NEW YORK: ALHAMBRA—Conlin & Glass; Solly Ward & Murray (Bos., Keith); Wm. Caxton & Co.; Celestial Trio; Trixie Friganza (Coney Isl., New Brighton); Val & E. Stanton; Darras Bros. **COLONIAL**—Geo. Kelly & Co.; Enos Frazere; Hobson & Beatty; Belle Baker (N. Y., Colo.); Bailey & Cowan; Putting It Over; Jas. C. Morton & Co. **RIVERSIDE**—Maud Earle & Co.; Venita Gould (Bklyn., Orph.); Jack La Vier (Bklyn., Orph.); Georgia Campbell Co.; Chas. McGood Co.; Julius Tannen (Wash., Keith); Mrs. Gene Hughes Co. (N. Y., Royal). **ROYAL**—Kharum (Bost., Keith); Eddie Borden (Bklyn., Bush.); Bert Errol; 4 Readings (Bklyn., Bush.); Over Seas Revue.

BROOKLYN: BUSHWICK—Lady Sen Mei (N. Y., River.); Rae Samuels (N. Y., Royal); Samoya (Bost., Keith); Wood & Wyde; Clifford & Wills (Bklyn., Orph.); Guiran & Marguerite. **ORPHEUM**—Santos & Hayes (N. Y., Royal); Vinie Daley (Wash., Keith); Grey & Old Rose (Phil., Keith); Mr. & Mrs. Wilde (N. Y., Colo.); Jane & Kath. Lee (N. Y., Colo.); Billy Glas-son.

BALTIMORE: MARYLAND—Joe Cook (Coney Isl., New Brighton); D. Shoemaker Co.; McCormick & Wallace; Jos. Santley Co. (Phil., Keith); Georgie Price Co.; M. Lippard & Co.

BOSTON: KEITH—Royal Gas-cognes (N. Y., River.); Spider's Web; Geo. MacFarlane; Harry Hines (Bklyn., Orph.); Anatol Friedland; Mason & Forrest; Mor-ris & Campbell.

BUFFALO: SHEA—Holmes & Le Vere; Charles Wilson; Mc-Mahon & Chappelle; The Faynes; Mary & Marie McFarland; John Baker & John; Wm. Seabury & Co. (All to Toronto, Shea.)

CHICAGO: MAJESTIC—Va-leska Suratt Co.; The Spirit of Mardi Gras; Ruth Royce; Sam Hearn; Jack Kennedy & Co.; Leo Zarrell Co.; Old Time Darkies; Baraban & Grohs. **Palace**—Rooney & Bent Revu; Geo. A. Moore; Leona La Mar; I. & J. Con-nelly; Davis & Pelle; Grace Nel-son; Pee Ho Gray. **STATE LAKE**—Harry Fox & Co.; Geo. Yeoman & Co.; Loretta McDermott; Mur-phy & White; Dippy Diers Co.; Marino & Maley; Every Sailor; Lucille & Cockie; The Silverlakes.

CINCINNATI: KEITH—Ver-non Stiles; Buzzell & Parker; Ly-dell & Macy (Wash., Keith); Marie Cahill (Pitts., Davis); Aronty Bros.; Gibson & Connelli (Syr., Temp.); Adelaide Bell Co.; Adler & Dunbar.

CLEVELAND: KEITH—Rams-dell & Deyo; Nolan & Nolan; Bert Baker & Co.; Jason & Haig; Mos-coni Family (Syr., Temp.); Ruth Budd; Ciccolini; Kranz & La Salle; H. & A. Seymour.

DETROIT: TEMPLE—Francis Kennedy (Buf., Shea); Herbert Clifton (Roch., Temp.); Selbini & Grovini (Roch., Temp.); Kane, Morey & Moore; McLellan & Car-son (Roch., Temp.); Morse & Frey (Roch., Temp.); Ragged Edge (Roch., Temp.); Otto & Sheridan (Roch., Temp.).

INDIANAPOLIS: KEITH—Crawford & Broderick; Hubert Dyer & Co.; Harry Delf (Cleve., Keith); Kartelli; Stone & Kalisz (Pitts., Davis); Stuart & Keeley; Aleen Bronson Co.; Eva Taylor Co.

LOS ANGELES: ORPHEUM—Wilbur, Mack & Co.; Mary Mar-ble & Co.; Peters & La Bouff; Brent Hayes; Samsted & Marion; Ford & Cunningham; Montgomery & Allen.

MILWAUKEE: MAJESTIC—Bernard Granville; Chas. Grapewin Co.; Swift & Kelly; Ward & Van; El Rey Sisters; Miniature Revue; Shaw & Campbell; Kennedy & Nelson. **PALACE**—Wellington Cross Co.; Lepzig; McCormack & Irving; Cameron & Kennedy; 3 Johns; Burkhardt & Roberts; Belle & Wood.

MINNEAPOLIS: ORPHEUM—Chic Sale; Little Cottage; Nora Norine; Spencer & Williams; Paul Conchas Jr. Co.; Eary & Eary; Bessie Rempel Co.

MONTREAL: PRINCESS—Dancing McDonalds; Fred Ber-rens; Harriet Remple; Donovan & Lee; Stella Mayhew.

OMAHA: ORPHEUM—Emma Carus Co.; Sarah Padden Co.; Avey & O'Neil; Byrnes & Gehan; Nov-elty Clintons; Billy Shaw's Rev.

PHILADELPHIA: KEITH—Mullen & Frances; Creole Fash. Plate (Balt., Mary.); Helen Keller (Wash., Keith); Look, Mlle. Rial-to; Bertram & Sexton; Fall of Eve; Anna Chandler; Harry Holman Co.; Hazel Moran; The Brittons.

PITTSBURG: DAVIS—J. & E. Mitchell; Swor Bros.; Bronson & Baldwin; Mlle. Trentini (Cleve., Keith); Alexandria; Warren & Mabel; The Braminos; Whitfield & Ireland.

ST. LOUIS: RIALTO—Master Gabriel Co.; Rainbow Cocktail; Edith Clifford; Harry Cooper; Robbie Gordone; Aerial Eddys. **ORPHEUM**—Henry Santry & Band; 4 Mortons; Gordon's Circus; Fay Courtney; Mang & Snyder; Loney Haskell; Oakes & De Lour.

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TORONTO: SHEA—Countess Verona; Olden & Johnson; Not Yet Marie (Toronto, Shea); Duffy & Caldwell; Loven Sis. & Neary (Balt., Mary.); Whiting & Burt; Padrini's Baboons.

WASHINGTON: KEITH—Rone & Cullen; Maria Lo & Co. (Bklyn., Bush.); Leon Varvara (N. Y., River.); Dugan & Ray-mond.

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BOSTON: KEITH'S—Kitty Gordon, that singer and comedienne of renown was the headline feature this week. Her act was chiefly interesting because of her gorgeous costumes. Jack Wilson, the black-face comedian kept the audience in an uproar. The Valentine's acrobatic turn went over well. Kelly and Pollock, the latter of old-time minstrel memory, were both entertaining. Whipple and Huston pleased the audience in their novelty sketch entitled "Shoes." Marlette's Marionettes in "Puppetland" scored a hit. Eddie Kay and Jay Herman in a laugh-provoking act of song and chatter were excellent, as was Will Oakland, vocalist. Horace Wright and Rene Deitrich closed the bill with their singing act. Aldrich.

BUFFALO: SHEA'S—The headliner was Eva Shirley, appearing with her is Al Roth and Sid Gordon's Musical Boys. The act went big. The Rose Revue, Walter James, Stef Anderson and Mildred King presented a medley of song, dance and syncopation. It was one of the big numbers on the bill. Ben Bernie's fun was liked. Claudia Coleman, the hat girl, has made her place in Buffalo. The Royal Gascoignes, with their double-somersaulting dog, Bertha, had a daring and difficult act that was decidedly popular. Others on the bill were Mollie Fisher & Co. in "Cousin Eleanor"; Bigelow and Clinton and the Three Dennis Sisters. Barker.

CALGARY: ORPHEUM—26-28, Blossom Seeley and William M. Cressy and Blanche Dayne in "The Man Who Butted In," shared headline honors and the favor of the audience. DeWitt Young, a clever juggler, was a big hit. Billy Duval and Merle Symonds were a scream in "Their First Quarrel." Other good acts; Jennie Middleton, violiniste; Orville Stamm, strong man. Forbes.

CINCINNATI: KEITH'S—A spring festival bill of ten acts headed by the twelve Navassa Girls, instrumentalists. "On the Ragged Edge," billed as a jazz comedy proved entertaining. Maude Powers and Wallace Vernon have an artistic diversion called "Georgia on Broadway." The Misses Shaw and Campbell have a clever musical act. Margaret Young puts over some comedy songs. Swor Brothers give darkly impersonations that seem very true to life. Loney Haskell has a ripping monolog and George Libby, Ida Sparrow and Company put a lot of pep into their part of the program. Rekoma, equilibrist, opens the bill and Uberty Dyer and Ben Coyne close. Goldenburg.

FALL RIVER: EMPIRE—Strong bill May 3-8, Eight Priscilla Girls in a fashion revue. Gulport and Brown, dancers. Octavo in a novel song number. Milton Pollock & Co. in the one-act comedy, "Speaking to Father." Demarest and Colette; Four Cliffords, songs and dances. Wright and Anderson. "Sweet Sweeties," a musical comedy with nine clever people. Bobby Henshaw and Herras and Preston, pleased large attendance. Gee.

PHILADELPHIA: KEITH'S—Week of May 3: One of the best all-around bills seen here this season is headed by Elizabeth Brice and Will Morrissey in their "Overseas Revue." Morrissey has a quiet method of comedy and a winning personality which won his audience immediately. Blanche Latell pleased with her burlesque singing, and Jeanette Tournour made a hit as a French girl. Harold Whalen,

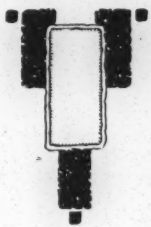
as Lieutenant Red Panties, danced and sang well, and looked very handsome. Miss Brice's Salvation Army Girl song was one of the best. Bronson and Baldwin in the novelty "Vision of 1970" were highly enjoyed, and the setting was particularly clever. Lady Tsen Mei, the Chinese Nightingale, sang several numbers in various dialects, displaying much versatility. Harry Masters and Jack Kraft offered some timely dances with considerable skill, and their act was a hit. Stella Tracey and Carl McBride in "Bits of Exclusiveness" pleased. McMahon and Chappell in "When Hubby Missed the Train" got off some antiquated jokes in a new way, and they closed to a big hand. Magee and Anita opened the show with artistic dances notable for the strict rhythm. Prosper and Maret closed with athletic stunts which held the crowd. Conn.

PITTSBURG: DAVIS—Two notable stars headed a real vaudeville show at the Davis last week. Rose Coghlan and Ruth Royce raced for popular favor. Miss Coghlan presented a play called "Forget Me Not." Miss Royce ragged a few songs and won a good bit of applause from her audiences. All her songs were comic ones. In contrast was a little fledgling opera, "Three's a Crowd." Sheila Terry starred and was assisted by Harry Peterson and Gattison Jones. They scored a hit. And something else altogether different was the act presented by Al Lydell and Carlton Macy, aided by Dida Leah. This was called "Old Cronies." Bronson and Hoffman were well liked in "Late Again," a skit by Andy Rice. Ivan Bekefi, aided by a young dancing partner, gave "The Dancing Master." Sully and Houghton presented an airy trifle entitled "Between Dances." Reed and Tucker were good. Alvin and Alvin did some funny tumbling. Loughy.

SAN FRANCISCO: ORPHEUM—Ogla Petrova, in her second week, continues to charm her audiences with her varied act of song, drama and monologue. "Ye Song Shop," with Warren Jackson, Robert Adams and a bevy of girls, proves an entertaining act. Mary Marble, in the Maude Fulton playlet, "My Home Town," is meeting with an ovation at every performance. Ford and Cunningham, in "Even as You and I," please. Frank Wilson is, as the program states, a cycling genius. Valente Brothers, accordionists, and Lucas & Inez, in an Art Classic, are both good acts and Gene Greene in his second week is a desirable hold-over. Capacity business. DeLasaux.

WASHINGTON: KEITH'S—Joseph Santley and Ivy Sawyer headlined last week in a new musical revue entitled "Bits and Pieces." This is one of the most pretentious acts ever offered here. Miss Juliet, in the "One Girl Revue," gave some clever imitations. She was recalled several times. Yvette, with her violin and her songs and dances has an act that hasn't a dull minute from start to finish. She is assisted by Eddie Cooke and Kino Trucchi. The Sharrocks, in "Behind the Grandstand," have a novelty in their comedy mind-reading act that was one of the hits of the evening. Skeet Gallagher and Irene Martin in "Sweaters" proved enjoyable. Daisy Nellis, a dainty pianist, showed unusual skill in her rendition of McDowall's "Concert Etude" and Listz's "The Bells." Charles McGood and Co., and Tarzan the Ape-man completed the bill. Weimer.

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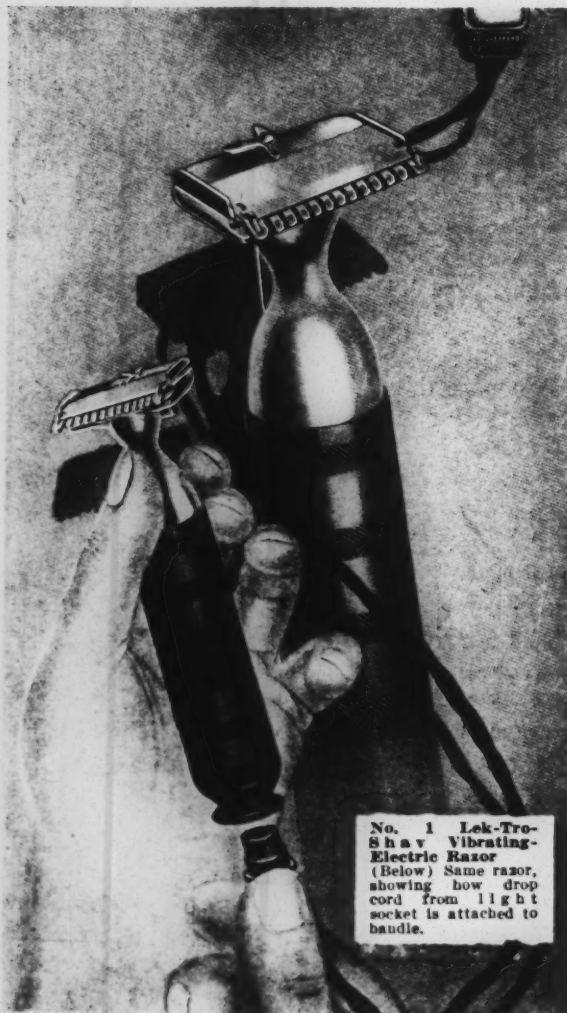
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Maybelle makes no apologies for living, working and remaining in Chicago.

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Maybelle is not proclaiming that Chicago is as great as New York—only that in Chicago she is the foremost creator of designs and models in

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Dolly Wilson
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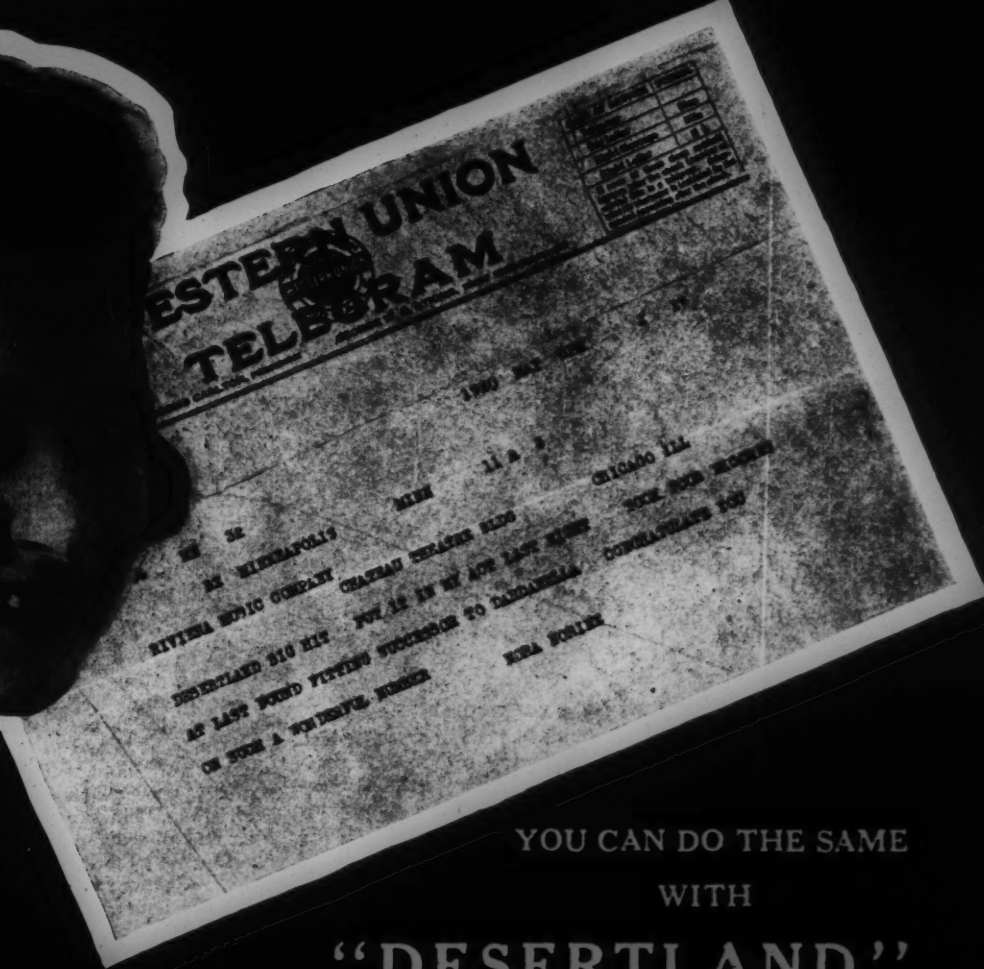
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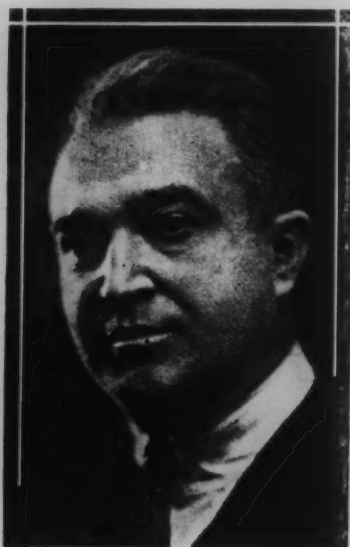
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THE YEAR IN CHICAGO—Its Plays and Pictures



CLAUDE (TINK) S.
HUMPHREY

Manager of the Chicago Office of
the B. F. Keith Vaudeville Exchange

THE season which is now drawing to a close is in many ways one of the most phenomenal seasons the theatrical world has ever known. It has been marked by general prosperity, new entries and most healthful development in all lines.

The outstanding feature of the Chicago theatrical season is the "come back" of theaters outside the Loop, which has been a bug-a-boo for years.

There was a time when the theatergoer would stroll down Randolph in the vicinity of Clark, taking in the Olympic, Powers, Cohan's Grand and the Garrick, which seemed about the only center that attracted them outside the Illinois. Not so today. Can you find the reason?

Possibly it Is Because

of the great number of automobile owners who can get around anywhere in their cars and still we can take into consideration the general prosperity of the windy city people.

Truly, this has been the greatest theatrical year in the history of the theater in Chicago.

An Exceptional Season in "The Windy City" Many New Theatres Building—The Studebaker Breaks Records—Vaudeville and Picture Houses all Thriving

Take the Studebaker, way out of the loop. This house has done the biggest business of any theater in Chicago. The average weekly business at this playhouse for the past season has been twenty thousand dollars.

Jos. Gaites' "Take It From Me" company started things big here and held on until the new year, when Harry Lauder, through previous booking arrangements forced them out while they were still playing to capacity, doing around \$21,000 weekly. Cecil Lean in "Look Who's Here" followed this, and gave way to Frank Tinney in "Some Time," which must leave to allow the "Greenwich Follies" to come in May 10.

No theater in the loop can come near this record. Of course,

The Exception to This

is big shows like the "Follies," which played at the Colonial, a loop theater, but this was only a limited engagement. "See Saw" followed the "Follies" at this popular theater, but did very little business. The "Royal Vagabond," its present offering, is doing good.

The Blackstone this season has broken all records for this house since it was erected, ten years ago. George Tyler's "Clarence" did big business here and was forced to move because there was no available house to care for his new show "Golden Days," starring Patricia Collinge. This show had to make way for another previously booked at Powers', where Miss Collinge was playing. "Golden Days" is doing good business at the Blackstone, where it will remain indefinitely. George Cohan's new star, Georges Renvent, in "Genius and the Crowd," is drawing fine business now at the Powers.

The Princess, with Grace George in "The Ruined Lady" is also doing

big business, with no signs of a let-up.

The Garrick, in the heart of the Loop, has done only a fair business, averaging around \$14,000 weekly. Alice Brady in "Forever After" is doing very well here, however. She has a large following in Chicago. What makes her engagement more pleasant is the fact that her step-mother, Grace George, is also playing a very successful run at a nearby theater.

The Olympic, at the corner of Randolph and Clark, an excellent location, up to this last production, has done little business with

Many Offerings

this season. A mystery drama called "Midnight" started the season, holding out for three weeks, although doing practically no business whatever; then followed "Flo Flo" for a two-weeks' run, doing little; Robert Mantell, Marie Dressler, "Civilian Clothes" and Thurston came next in order and all remained only for short engagements. John Golden's "Howdy Folks," a play seen in New York under the name of "Thunder," finished its run here on May 1st, making way for Andrew Tombes in a musical play called "June," which is doing a fair business.

On the 16th, "Genius and the Crowd" at Powers' will leave this house because of previous bookings for a return engagement of "3 Wise Fools," which had such a wonderful run the beginning of the season at Powers, when booking arrangements forced it to the road. It is expected to keep this production at Powers' throughout the summer.

To show how good theatrical conditions are, all theaters will

Remain Open

this summer. The Palace, playing

high class vaudeville, which has in past years accommodated during the summer months, a musical show, will continue the customary two-a-day shows.

At the La Salle, "Nightie Night" is playing to big houses. It looks like a good run for this show. The "Rose of China," which was doing fine here, had to move over to the Auditorium, where it continues to draw well. However, it must leave there next week, so the Auditorium can be made ready for the new Andreas Dippel offering, similar to the program now run at the Capitol Theater in New York.

The Illinois is doing a wonderful business with Edgar MacGregor and George Moore Patch's "Chicago-made success" "The Sweetheart Shop."

At Cohan's Grand, "Welcome Stranger," now in its twentieth week, is still the biggest consistent draw in the loop.

Grace LaRue and Hale Hamilton in "Dear Me" are doing so well in their fourteenth week, it looks like an indefinite run.

The Woods

Started the Season

with "Up in Mabel's Room" to capacity business and was followed by a musical show of the Shuberts', "Monte Cristo, Jr." which did only a fair business. However, "The Girl in the Limousine," now playing its fourth week, bids fair to run "Mabel's Room" a close second with big business.

The vaudeville theaters are turning them away at almost every performance. It is surprising how Chicagoans like the two-and-three-a-day bills. The Majestic and Palace will remain open all summer, offering the usual high-class bills. The State-Lake, which has been doing the largest business of any vaudeville theater in this city offering three-a-day with a big feature picture, is the greatest theatrical enterprise we have. This house is doing a business averaging twenty-seven thousand dollars weekly.

McVicker's, The Rialto, and The Hippodrome, also continuous vaudeville, are playing to capacity.

The large motion picture houses in



This is the way the southwest corner of Dearborn and Lake Streets will look when the two new Selwyn theaters are completed. These

houses, to be known as "The Chicago" and "The Selwyn" respectively, will go a long way toward establishing Chicago as a big producing center.

the loop as well as the big theaters outside, have enjoyed the biggest business of years.

Another indication of

Theatrical Prosperity

is the number of new theaters which are planned. A. H. Woods will give Chicago another half million dollar theater on the southeast corner of Randolph and Dearborn streets, directly opposite the Woods Theater. It is designed by Holabird and Roche and will be constructed by the Long-acre Construction Company. Work will begin about May 10th and it has been definitely decided to call it "The McCormick." Mr. Woods hopes to have it ready about New Years, and the attraction will be Sam Bernard and Irene Bordoni in "As You Were," which is now playing the Central Theater, New York.

Mr. Woods will pay \$50,000 on the signing of the lease and \$150,000 when building operations begin. The company will then erect a theater to cost \$400,000, share and share alike, the company using for this purpose the deposits made by Mr. Woods with it for his share of the cost, Mr. Woods agreeing to pay one-half of any additional cost.

From the time operations on the property are begun and until the

Building Is Completed

Mr. Woods will pay the company \$15,000 a year. From and after the time when the building is completed he will pay for a period of seven years the sum of \$96,000 a year plus

net, and at the expiration of seven years the sum of \$50,000 a year net plus one-half of the profits.

In case of Mr. Woods' death before the expiration of the term, then the Leander J. McCormick company has the option of either continuing the rental of \$50,000 a year net, plus one-half the profits, or changing it upon ninety days notice to \$75,000 a year net, plus one-quarter of the profits. At the expiration of the term of twenty-one years the land and building revert to the company absolutely without cost.

The deal was negotiated by Robert Beck of New York, representing Mr. Woods, and Robert H. McCormick, representing the estate of Leander J. McCormick.

Another Building Enterprise

in which Mr. Beck is a moving spirit is the plan of the Selwyns to erect a pair of twin theaters in this city. A site has been acquired on Dearborn street adjacent to the Woods Theater, which is valued at a million dollars, and here the new houses will rise. The cost of the whole undertaking will be in the neighborhood of two million and a quarter.

The theatres will face east on Dearborn street at the southwest corner of Lake, occupying a plot of ground 180 by 100 feet. Each building will have a frontage of eighty-five feet with a ten-foot court intervening. The building will be designed in the Italian classic style, the facades to be of granite terra cotta. In the interior will be a lobby run-



Mlle. RHEA

A little American dancer who has just finished an Orpheum tour in an unique and picturesque dance novelty



DORIS KENYON

ning across the entire front leading into the promenade foyer which extends around the sides of the auditorium, giving the orchestra floor a U-shaped plan. In the mezzanine floor will be fifteen boxes with a promenade in the rear, a tea room, a smoking room and lounge.

One of the theatres

To Be Known As

"The Chicago," will be devoted exclusively to musical comedy productions. It will have a seating capacity of sixteen hundred, and will be the corner house. The other, to be called "The Selwyn," will be smaller, seating about twelve hundred. It will be given over to dramatic productions.

It has been demonstrated

That Chicago Can

put on an original production that through ensuing years can hit the trail to Broadway and duplicate its original success and also pave the way for the road territory to see that show with as much preparation and equipment as New York producers showed along duplicate companies in New York successes. Chicago is a good show town and Chicago has box office receipts of any kind of amusements to back up this declaration. Even the summer attractions swing along briskly into profits and this year the Windy City managers are lining up a summery array of attractions that are expected to weather the heated months.

There is an old belief that the "native son" thing runs strongest for "the home guards of California," but to one long familiar with Chicago theatricals a Chicago boy or girl, who makes good on the stage, is always sure of a rousing welcome when he or she returns to the native heath in some big show. Time and again this evidence of loyalty to a "native son" that is prominent in theatricals has always been vividly demonstrated and Chicago goes out of its way to encourage its flock.

Chicago is critical to be sure, but Chicago is appreciative and Chicago is generous with its patronage. But sometimes Chicago is skeptical and shows apparent neglect at times with some attractions but the revolving of the city's show wheels will quickly dispel any doubt that it has not always placed a strong stamp of approval upon anything worth while.

Chicago has its factions to be sure, and for years has its own Jewish theater and productions in Jewish, and there is also a theater there for negroes, where colored players play long and consecutive engagements.

But Chicago has no fear

Of Being Shy of Shows

with the New York producers giving the Windy City more attention with their attractions although there are phases of civic government there that work hardships on certain productions that have run uninterruptedly in other cities. But withal the general

intention of all the big producers is to give Chicago the same that they have given or are giving New York, with the eyes of the men back of the show projects, on the box offices. The producers think as much of a dollar of a Chicago patron's money as they do of the dollar that rolls in via the Broadway ticket coop.

And Chicago puts on its best bib and tucker

When Grand Opera

comes to town and as Chicago has its own company each year it shows appreciation much after the fashion of the New York method, with each season there being both artistic and auspicious. And the amazing growth of vaudeville has startled the outside world that for years thought Chicago could never stand another variety theater; but lo and behold they have increased twofold, with more to come.

It is gratifying to the producers of all branches of stage and screen amusement to realize that Chicago theatrically is going forward and onward instead of standing still and that there is every reason to believe that next year's show year will be the banner of them all. There will be more theaters and more shows and that is about the best reason that can be given for the expected prosperity.

CUTE

By Jack Osterman

They said "Jack, boost Chicago,"
They didn't have to speak,
Because I boost Chicago
In each town every week.

I told the bunch in Memphis,
Of the great Chicago loop,
I told the boys in New Orleans,
About Henrici's soup.

I raved about our Marshall Field,
To people in Fort Worth,
I spoke of Mandel's, and I said,
'Chi' is the best on earth.

I've boosted you Chicago,
Because you have the goods,
But when I boost you, I also boost
My Daddie and the Woods.

MORE THEATERS TO HELP CHICAGO

Shortage of Houses There to Be Alleviated by Next Season

The scarcity of theaters in Chicago and the demand there for more attractions as the result of many conventions and big meetings which annually draw thousands and thousands of visitors to Chicago has resulted in plans being drawn for the building of a number of new playhouses for the Windy City.

Al. H. Woods is building the new McCormick at the corner of Randolph and Dearborn streets and the Selwyns are constructing the twin theaters at Dearborn and Lake streets to be known as the Selwyn and the Chicago.

The McCormick is scheduled to open next December with Marjorie Rambeau as the initial card. The new Chicago is expected to be ready by next Christmas.

"THE HOUSE"

A Vaudevillian's Opinion of a Chicago Theater

Do you know about it?
Have you seen it?
Have you played it?
What?
Why the marvel of the theatrical world.

The State Lake of Chicago"—
The House,—where you can hear a pin drop the acoustics are so fine.

The House,—where there are no empty seats at any time.

The House,—where you can play any spot and go.

The House,—that employs 18 stage helpers.

The House,—that has 2 orchestras that work together like a symphony.

The House,—with 4 "props" to ask foolish and useless questions of.

The House,—that has large clean dressing rooms, lots of light, large, long and wide dressing tables with a place to press your ruffles and your ribbons.



JOHN J. NASH

Business Manager of the Western
Vaudeville Managers' Association

The House,—with a pleasant and accommodating stage door man.

The House,—whose stage door entrance is not over the dead bodies of many and various garbage cans.

The House,—whose flyloft can accommodate 75 hanging pieces.

The House,—with a clean, smooth stage.

The House,—where everything is quiet and orderly back stage.

The House,—with the greatest audience in the world, 3,500 friendly, sympathetic faces greeting you at each show, keen to be amused and liking every kind of an act, and giving every one a smile and a hand.

The House,—that plays four shows a day, commencing at 11 a. m. and no act works all four,—but if the audience loves you hard enough, it would be fun to entertain the wonderful sea of faces turned eagerly up to you.

The House,—where the people stand in line four abreast for two blocks for hours to gain admission.

The House,—with a roomy dry

basement for storage of extra baggage and packing freights.

The House,—with wonderfully cute and convenient miniature N. V. A. lounging rooms, prettily and cosily furnished completely in dainty wicker and soft lights where the performers congregate and visit and write letters home.

The House,—with a splendidly equipped room for the musicians where they may rest, tune up, and play various "innocent" games.

The House,—with an Assistant Manager who pleasantly does away with all difficulty, his name is *work* and he lives up to it in every sense of the word.

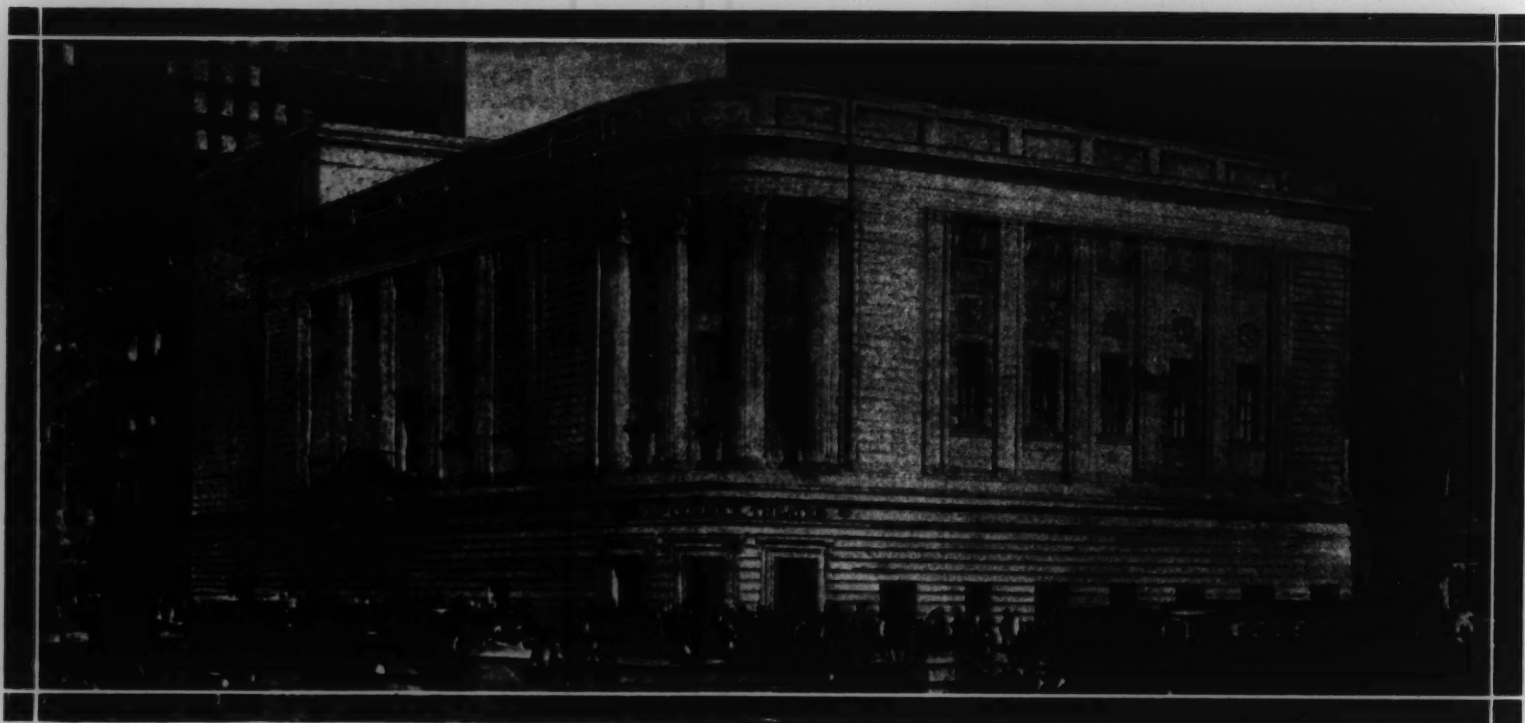
The House, with a Manager who smiles and greets you like a friend and makes you feel like,—“Well, well,—at last—I am welcome home,” his name is *Harry Singer*, but what's in a name,—'tis naught compared to personality that makes you love and want to please.

The “House Wonderful,”—conceived and perfected by the most artistic mind in the vaudeville business today,—a show man who loves, encourages, and produces clean cut, artistic acts, a man whom every performer loves to be praised by,—his name is,—“short with a 1-o-n-g reach” *Martin Beck*. Mlle. Rhea.

Mlle. Maybelle Prospering

Mlle. Maybelle, Inc., of Chicago, after two months in business, has enlarged her enterprise and is now handling a complete line of lingerie and millinery. Her success has been exceptional to date.

So great has been the growth of Mlle. Maybelle's establishment that she has been forced to seek larger quarters. Chicago can be justly proud of this new modiste shop—it adds a tone of smartness and piquancy that is not unlike a touch of Paris. Mlle. Maybelle, Inc., draws her clientele from all parts of the Middle West and as far away as New York there have come orders.



Al H. Woods' new Chicago theater at Randolph and Dearborn Streets, which will give added prestige to the Loop next December

with Marjorie Rambeau in “The Sign on the Door.” The building is certainly an ornamental attempt to meet the theater shortage.

“THE SERVICE THAT SERVES”

**The
Western
Vaudeville
Managers’
Association**

JOHN J. NASH

BUSINESS MANAGER

THOMAS J. CARMODY

BOOKING MANAGER

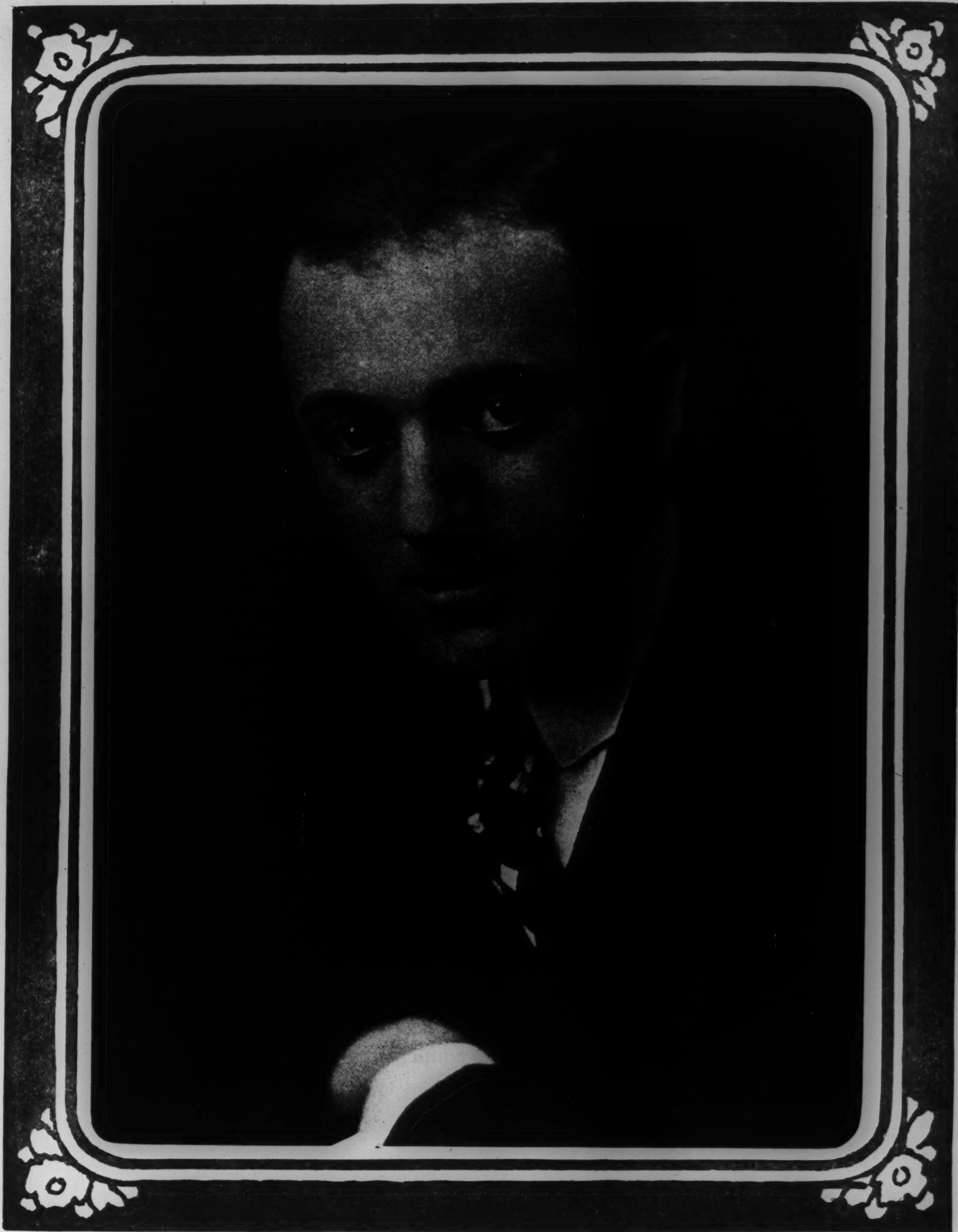
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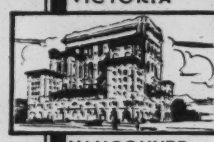
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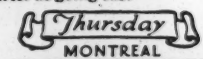
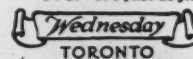
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— With —

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Press Comment from the CHICAGO DAILY JOURNAL, April 7th, 1920

By O. L. HALL

The piano has further exercise when J. Rosamond Johnson and five other colored musicians, with banjos, bass drums, fiddles and other sources of sound, play syncopated measures, mostly Johnson's own. The composer plays his "A Banjo Fantasy," a serious work for the piano, despite its title, and other music of his, including the old song, "Under the Bamboo Tree," has a hearing.

This musician, one of the leading men of his race and one of the greatest living authorities on negro music, is an exceptionally fine pianist, and he and his act score decisively.

Direction M. S. BENTHAM

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15
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'SOMETHING'

Jack Osterman
*They Liked Me
from Michigan Ave, Chicago, to the
Pacific Coast, and Something tells me
they'll like me from Chicago to the
Atlantic Coast and Broadway—*

Kind Words from Good People who Know

Jack Osterman is youthful, good looking, well dressed of ingratiating personality and he is to the manner born and mighty clever.—Percy Hammond.

The Palace was more crowded than usual, because Jack Osterman was due to make his first Chicago appearance. He bids fair to be an undeniable success.—O. L. Hall.

Jack Osterman has a distinctly original and fascinating comedy. Jack's footing is as sure as his genius.—Amy Leslie.

Jack Osterman was accorded a reception at the Palace, Chicago, that would have made a veteran actor proud.—Chicago American.

Marguerita Sylvia followed Jack Osterman at the Palace, Chicago, and it took her six minutes to make the crowd forget Jack. His welcome was something we read about, but rarely witness.—Special wire to the Billboard.

If Broadway does not scare him it will hug him.—Jack Lait in Variety.

And Broadway will positively not scare me—So says Jack

DIRECTION HARRY WEBER

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